Collaboration, Affirmation, and the Declaration of Content for the Discipline of Writing

by

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ABSTRACT

This project emphasizes a complex, holistic, and additive view of content knowledge in the Discipline of Writing, advocating for balanced and affirming scholarship and pedagogy rather than a competitive approach that leads to an epistemology of erasure. As a composite project, the introduction contextualizes three articles linked by their articulation of holistically and additively thinking for students and scholars in the discipline of writing, preparing the reader to see the rhetorical steps that I attempt to take in each article along these lines. Article 1, "The Collaborative Work of Composition," uses Marxian language of production to highlight the complexities of collaborative writing in a social microcosm drawing focus to the difficulties some students have collaborating, particularly those of linguistic and cultural minority groups, because they or their collaborators struggle to adopt an additive valuing system to position themselves and one another as part of a team with varying strengths. In Article 2, "An Integrative Translingual Pedagogy of Affirmation," I build on this valuing of writers by advocating for an affirming pedagogy that allows teachers to help students see the complexity and value of their shared languages and their individual (L)anguage as well as the identity connected to these. Article 3, "Familia Académica: Translingual History and the Epistemology of Erasure," draws on a deep and overlooked history that provides a more complex holistic lens for the current socio-politics of the discipline of Writing's interaction with the translingual approach, re-orienting to a more additive blend of the extreme perspectives that key scholars have taken between second language writing and translingual writing. Finally, the last section of the dissertation acts as a metaconstruction

of the discipline of Writing, pointing to moments within the previous three articles that indicate a sustained effort to complicate binaries and then provide an alternate symbiosis of scholarly perspectives for disciplinary discourse and identity in Writing. Most importantly though, the final section of the dissertation synthesizes the partial approaches introduced in the previous three articles which inform my understanding of disciplinarity. Further, this final section attempts to find equity in the variety of partial approaches developed in the previous articles and which I have since matured into what I call the 8 Aspects of Writing. The 8 aspects and their components move beyond individual issues presented in each article and synthesize a more holistic, additive, and systematic model of defining the content knowledge for the discipline of Writing.

DEDICATION

This would not have been possible but for the powerful women in my life: my mother, Tanya Lauderdale; my wife, Yolanda; my three daughters, Leala, Adella, and Myla; and my two sisters, Ellen Glab and Alexx Foxall. Finally, without the steadfast love of the Lord who called me to this academic journey almost a decade ago by the power of his word. Thank you, Heavenly Father and *Yeshua Hamaschiach*, for Prov. 24:27, Dan 1:4, Mark 6:34, Psalm 45:1, and James 1:12.

Many friends have been supportive and encouraging both before and as I worked through this process: My best friend and brother, Marco Del Toro; my close friends and in some ways adopted spiritual aunts, uncles, and cousins in the Lord: Rick & Kelly Kierstead, Nick & Kayla Burt, Sierra & Christian Turner, Jason Brouwer, Eric Siaca, the Gese Family, the Schaffrey's and the McElroy's; and those at RCP Block and Brick: Rusty, Steve, and Russ Christian, Sabrina & Mac McGlynn, Mike Nusso (who stayed connected many years into this project before passing, your humor and heart stay with me), and Martin Ruiz & Mike Paymard (who put up with a lot from me as a co-worker but taught me so many practical things). Each person provided words of encouragement at various moments or made me better through the simple presence in my life. I know there are so many people that I should honor. I am surrounded by so great a cloud of encouragers and examples of goodness, kindness, and hard work—people who act as emotional and spiritual supports and others in my life that deserve mentioning. Thank you to everyone—the list is in the thousands—who supported us. I hope to honor you through the completion of this work, though many of you will likely never read it. I

dedicate this to the many students with concerns and questions and clarifying points and to those who became friends. We were most blessed by people's presence in our lives.

As I mentioned, my mother is amazing. She raised three then a borrowed fourth kid on her own. Early in our lives she made a conscious choice to leave my biological father who had already crashed a number of vehicles before I was two as a result of drunk driving. Mama worked sometimes 18 hours a day with an ethic that is rarely seen, and she still managed to let her children know we were loved and supported. She worked to move us out of section 8 housing and to regularly lead us to think independently and critically. So, while I was the first in my family to earn a college degree and while I am the first in my family to complete a dissertation, her positive focus in spite of many abuses in her own life and her compassion, intellectual interest, and her artistic nature make for a constant strength. She is indeed an amazing woman. I dedicate this work to the mother God used providentially all through my life.

Finally, this project and this journey should be dedicated to my wife and daughters as I mentioned. I was called to this the year my wife became pregnant with our first daughter, Leala, who also attended my defense at 9 years old. My wife and I as a team completed this process without individually self-destructing or destroying our family that God has built, not because of our goodness but because of His. This work is as much my wife working through me, and the Lord working in us than a result of my own sweat, sleepless nights, or mental acumen.

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Prologue

"In the beginning was the Word" (John 1:1 *NKJV*), so the ancient text declares. According to the narrative, that "word" was sent forth with power and created manifold systems encoded in beams of light and matter and DNA and molecular structures many of which have only recently been partially decoded by Nobel-prize winning researchers as humanity begins to comprehend the power of the word, the *logos*. And yet, those of us who study the power of the word in writing seem to struggle at times to develop a system that allows for a comprehensive understanding of the impact of such words. As a discipline, scholars of Writing spent decades arguing about whether we should focus on process or product, grammar or rhetoric, aesthetics or technologies or structures of genres—as if these things could not all be equally important in any given writing situation. And that is just the thing this dissertation will begin to redress, the idea that writing is more than one thing, more than one scholar's hobby horse pitted against another's, and much like that original *Logos*, writing continues to encompass systems of sub-systems and components with sub-components. Further, I intend to address the potential for such an approach—a systems-thinking approach—to writing to affect the way we train writers to see their own unique situatedness, and the power through word to change that ecology.

I should preface the following dissertation with a bit of a flashback, by way of apology perhaps. In seventh grade, I was required to take a variety of TAAS tests of basic skills, as well as pretests to prepare me for the tests. On one of these assessments of writing skills, I was given some fluffy prompt that I cannot remember at this point, and I

was asked to write a persuasive paper in response to the topic. I proceeded to write a persuasive essay on why these prompts were not only boring, but also educationally unhelpful as well. I made the argument for giving us 7th graders something more meaningful to us to write about and that we would have more to say and more meaningful things to say if the creators of these prompts would do so. At the time, I said asking us to write about a video game or movie would likely go further than whatever this random thing was. Having scored in the 96th percentile on the writing portion for past tests though, when my writing instructors got my score back as a zero, one of them took it upon herself to have a conversation, where she laughingly acknowledged the veracity of my critique, but also encouraged me that I was more than capable of writing to the prompt given, and I should probably do that in a testing situation. Without delving into what this says about assessment, more for the reader's sake than anything else, I share this simply to say that, 22 years later, I still struggle to focus on simply writing. I will often unintentionally shift into meta-analysis, which likely influences my enjoyment of writing program administration and, more importantly for this dissertation project, my interest and concern with our identity as a discipline.

Introduction: Dissensus, Consensus, and Productive Disciplinary Discourse

Scholarly conversation is often viewed as a push-pull, back-and-forth form of communication, whether the reader thinks of Trimbur's (1989) discussion of dissensus as positive or Ken Hyland's (2004) comments in *Disciplinary Discourses* that academic disciplines or discourse communities act as "pluralities of practice and beliefs which accommodate disagreement" (p.11). Bosley (1993) even shares that "we encourage our students to confront one another, to challenge group decisions, and to avoid 'groupthink'" (p.56). However, she essentially ties this practice to a value embedded in Anglo-centric western norms (p.56), and unfortunately now a generation later, these behaviors are exacerbated further and reinforced in ways that were not possible in the early 1990's through technological affordances and political examples. While some dissensus and disagreement might be expected in any discipline, within writing specifically, the rhetorical roots of the discipline seem to lead us into a situation where, as members of the discipline, these "conventions both restrict how something can be said and authorize the writer as someone competent to say" (Hyland, 2012, p. 16), and by tying the more aggressive form of disagreement with one's disciplinary identity in writing, we develop a culture that could lead to problematic practices, where we "encourage the performance" of this more argumentative identity and "exclude others" (p. 17), namely those less visible and less preferred veins of rhetorical practice linked not to competitive erasure but empathetic and additive collaboration.

Further, this competitiveness can be seen both when we look at early works of the discipline as well as the way those works are interpreted when disseminated. For

instance, take the seminal works like "Rhetoric and Ideology in the Writing Classroom" by James Berlin (2008) and "The Ecology of Writing" by Marilyn Cooper (1986). According to the editor (Johnson, 2008) of one collection anthologizing Berlin's work, "Berlin suggests that there are three competing ideologies of writing instruction in our time" (p. 117). While Berlin clearly puts the approaches in dialectic tension, and in the end espouses the rationale of the social epistemic, the editor's emphasis on the competitiveness of approaches could be seen as doing a disservice to the discipline of writing because members become trained to identify with only one, though in a more additive approach each might be seen as supplying a piece that is lacking or perhaps less-developed in the other two.

Digging into his message regarding rhetoric though, the reader finds Berlin declaring that "in studying rhetoric…we are studying the ways in which knowledge comes into existence. Knowledge, after all, is an historically bound social fabrication rather than an eternal and invariable phenomenon located in some uncomplicated repository." Here, Berlin, in trying to complicate our understanding of knowledge, puts himself in competition with a key value of writing. We ask our students, our colleagues, and ourselves—even if in a subjective way—to address knowledge, to verify, confirm, or provide data for our perspective in one way, shape, or form—often actually requesting more than one form of confirmation. Within his historical moment, Berlin seemed to feel the need to push the subjective: after all, he was steeped in what were the postmodern and deconstructive scholarly movements of the time and these movements juxtaposition with the positivism which he saw represented in the cognitive. Similarly, while providing her

model for writing ecologies, Cooper (1986) pushes against the cognitive approach that focuses on writing as thinking, but she is also establishing a need for our understanding of writing to be more comprehensive. Cooper makes clear that one's beliefs about what writing is or what a writer does can "obscure…many aspects of writing we have come to see as not peripheral" (p.365), and this obfuscation becomes more prevalent when using a more competitive approach. A competitive disciplinary culture then leads the author to encourage "new models" (p. 367) that identify a significant aspect of writing obscured as a result of a competing model. As Berlin, she followed the disciplinary practice that noticed something incomplete and felt the need to replace that incomplete something rather than expand it, and this signifies the importance that incomplete and erroneous are not equivalent.

In all fairness, it is not that the discipline is without threads of scholarship and rhetorical practice (Rogers, 1961; Baumlin, 1987; Fecho, 2011; Royster & Kirsch, 2012) that encourage empathy and an additive stance rather than a competitive stance, but these values are not as prevalent. They often get backgrounded in fact. Still, one might acknowledge the tradition of empathetic models that are proffered for handling delicate stakeholder relationships. As an anchoring approach, the Rogerian (1961, p. 109) approach has been used to circumvent the traditional competitive dissensus culture because it "leads to improved communication [and] attitudes which are more positive and problem-solving in nature . . . a decrease in defensiveness, in exaggerated statements, [and] in evaluative and critical behavior." The Rogerian approach has been further theorized by James Baumlin (1987) as a means to go beyond the "Newtonian…universe

of fixed laws and stable phenomena [where stakeholders] fight because [they] have not yet learned to play," (p. 33) to adapt and experiment with the values of others, and instead, "the more powerful ideology tyrannizes over the rest, treating them…as competitors [rather than] collaborators" (p. 33). Baumlin, in this way, encourages play as a way to moderate and collaboratively negotiate opinions, ideas, and identities. More recently, the discipline of writing has seen a version of this put forth by Fecho (2011) as what he calls "wobble" which "marks a liminal state, a state of transition. Where there is wobble, [he shares], change is occurring" (p. 53).

Using these principles to establish the underlying approach of empathy, one might also apply these decentering techniques alongside an augmented form of the rivaling hypothesis strategy (Flower, Long, & Higgins, 2010) as a means to circumvent direct confrontation with another's identity and minimize the need for face-saving responses (Prior, 2011) while encouraging greater dialogue among stakeholders with diverse perspectives and areas of expertise. These methods create distance between the participants and their personal ideological or epistemological positions, allowing for less competitiveness and a greater valuing and affirming of perspectives other than one's own. By anchoring to and developing this rhetorical tradition, disciplinary stakeholders can express a strong form of views with which they align as well as views that they do not hold without connecting those perspectives to their personal identities or social positioning. Therefore, while confrontation exists when using the rivaling strategy, this confrontation happens in a mediated space of imaginative play supported by the more empathetic and collaborative Rogerian approach. Using this more collaborative rhetorical

tradition aids an additive way of thinking that helps disciplinary stakeholders avoid "'speaking over' the voices of [other] composition faculty" (Zawacki, Reid, Zhou, & Baker, 2009). Ultimately this sort of dialogic model can be effective because it works on "enabling . . . conversations about writing" by shifting the focus away from disciplinary or programmatic politics and individual community roles (Zawacki et al., 2009); further, building disciplinary discourse upon these principles allows conversations to be more fruitful because they bring the understanding that multiple value sets, ideologies, and expertise may present themselves, and each of these diverse parts of the discipline add to its value as a composite whole, rather than compete with one another for supremacy.

Contextualizing the Content of This Dissertation

The reader will get the sense that this project is a less common form of dissertation: While written separately, the first three articles are meant to build toward the culminating thought of the final section. In each article, I attempted to instantiate this value of additive understanding rather than competitive negating. This is to say that they each address tension points in writing with the hopes of enhancing stakeholder understanding, so they have similar underlying values and motivations though each taking these values into a different context. However, the approaches to scholarly work being implemented should be the focus as much as the content. For this reason, the final section will use these articles as points of proto development and borrow key takeaways from those articles where they acted as meaningful points of practice and discovery along the way to a more complex and holistic approach to defining the discipline of Writing. The last section will also provide scholarly justification of and a model for structuring the

content of writing that is designed to be scalable and applicable across rhetorical situations, ecologies, and varying degrees of expertise, and this model is meant to coalesce the regularly competitive components of the discipline of Writing to more accurately define our disciplinary identity.

Within each of the following articles, I have attempted to articulate the need for a balance of dialectics in each situation by implicitly using various forms of systems thinking to re-orient readers to the larger contexts and the epistemological values that are often seen as conflicting, but that I attempt to coordinate. In Article 1, "The Collaborative Work of Composition," I use production value language to highlight the challenges of collaborative writing in a social microcosm as a way to draw focus to the difficulties some students have while collaborating, particularly those of linguistic and cultural minority groups, because they or their collaborators struggle to adopt an additive valuing system to position themselves and one another as part of a team with varying strengths. Ultimately, Article 1 affirms that "the goal with collaborative groups then is to lead writers to develop honest representations of their own skills as well as their fellow collaborators skills, knowledge, and even socio-cultural identities."

In Article 2, "An Integrative Translingual Pedagogy of Affirmation," I build on this valuing of writers by advocating for an affirming pedagogy that allows teachers to help students see the complexity and value of their shared languages and their individual (L)anguage as well as the identity connected to these. In the final section of the dissertation, I build from the conclusions of Article 2 that in the same way writers need to effectively value themselves, the discipline needs a way to value itself accurately. So

when I share in the second article that "students can then engage with all their various linguistic resources as personal property, part of a toolbox of resources owned and articulated according to the student's needs as he or she enters new and varied rhetorical contexts," I see this as a proto-form of the understanding that led my articulation of the model present in the final section. In this moment, the social and linguistic make a shift from static resources to things writers can leverage to accomplish their own purposes rhetorically. Further, my distinction between languages, Language, and (L)anguage is a proto-form of this synthesizing, more additive approach, where I try to discern and find the value of these forms of language as part of the larger system. More so, Article 2 emphasizes affirming the resources of the individual language user, and this value of affirmation and sense of identity can be scaffolded from the individual's language and social identity composite to our disciplinary identity as a result Ken Hyland's aforementioned work on disciplinary identity. As members of the discipline, we can validate one another's expertise, but we need an epistemology or understanding of how we know and how we value our disciplinary knowledge that allows for this to occur. Crucial to the application of principles from Article 2 is the "key premise…that knowledge and linguistic resources, while often compartmentalized into socially-constructed categories which become mentally and culturally sedimented, are actually capable of travelling across porous category membranes—a linguistic or cognitive osmosis of sorts."

Following these things, Article 3, "Familia Académica," draws on a deep and overlooked history as well as the current socio-politics of the discipline's interaction with

the translingual approach, engaging with and re-orienting to the extreme perspectives that key scholars have taken. Article 3 emphasizes the importance of understanding perspectives as not mutually exclusive (i.e. light and heat) and the ramifications of instigating unnecessary tension through what I call an epistemology of erasure.

In each of my works, I seek to draw my readers to a more complex, holistic, and additive view of alternate perspectives in an attempt to advocate for balanced and affirming scholarship and pedagogy. As a reminder, through this composite project, I link three articles by their articulation of holistic and additive thinking for students and scholars in the discipline of writing, preparing the reader to see the rhetorical steps that I attempt to take in each article along these lines: first, the appraisal of one's resources then the resources of others, second applying this thinking to student interactions then to scholarly interactions. Each article contains a final section of limitations and connections. Finally, the last section of the dissertation acts as a meta-construction of the discipline of Writing, pointing to moments where I made a sustained effort to complicate binaries and provide an alternate symbiosis of scholarly perspectives. Most importantly though, the conclusion synthesizes thinking connected to disciplinarity and attempts to find equity in a variety of partial approaches developed in the previous articles and which I have since matured into what I call the 8 Aspects of Writing. The 8 aspects and their components move beyond individual issues presented in each article and synthesize a more holistic, additive, and systematic model of defining the content for the discipline of writing.

1: The Collaborative Work of Composition: The Process of Product(ion) and Commodification within the Social Microcosm of Collaborative Writing

Introduction

As many have noted, the U.S. is experiencing substantially more visible political, cultural, and linguistic tensions which some might argue are being fanned by particular politicians to embolden and popularize essentializing perspectives about specific social groups in the United States. This increase in political tension is occurring at the same time that the U.S. experiences a significant increase in minority populations attending college and temporary residents visiting U.S. universities on student visas, especially from China and Arabic-speaking countries. This increase in diversity at U.S. based colleges creates an exigency for writing instructors to revisit how we facilitate student interaction in our classrooms. This is especially important for instructors using approaches that involve substantial peer reviewing, collaborative learning activities, and especially collaborative writing situations where students must find a pragmatic way to approach tasks that involve the shared evaluation and assessment of their work. This renewed exigence centers on the heightened potential for unhealthy student interactions in these collaborative situations as a result of the macro-level political tensions outside of the classroom.

While scholarship on collaborative writing acknowledges the potential for interpersonal conflict and group tension made more tangible through the unequal valuing of collaborators various resources, the aforementioned current macro-level social factors increase the potential for greater tension in collaborative writing groups: As Kitty O.

Locker (1992, p. 59) reminds us, "People are not neat compartments; their collaborative efforts will be enhanced or complicated by the images they have of each other…Prejudices that predate a group's formation or conflicts on unrelated topics may reduce members' willingness to work together" because they cause inaccurate appraisal of one's own and one's partners' skills, abilities, and even social, cultural, and political standing. So—while some scholars have made recommendations about the need for instructor guidance in collaborative situations—revisiting, complicating, and reinforcing the need for this guidance has become necessary to ensure that collaborative writing delivers on the many promises that have caused scholars to "valorize collaboration" even in the current tension-loaded political climate (Trimbur & Braun, 1992, p. 21).

To accomplish this goal, I will first provide an overview of collaborative writing and highlight tensions intrinsic in an approach with such sustained popularity in the field. In the second portion of the article, I develop what I call a *commodification framework* as a way to better understand the complex tensions of the collaborative social microcosm. The commodification framework applies Marxian economic principles of use and exchange value as ways to represent the appraisal processes that group members use in collaborative situations to value themselves and other group members. Through this analytical framework, instructors will be better able to facilitate meaningful and productive work in the social microcosm of collaborative writing.

Overview of Collaborative Writing

"Knowledge is the product of human beings in a state of continual negotiation or conversation" (Bruffee, 1984, p. 427)

As one of the primary instigators of the collaborative learning approach in composition, Kenneth Bruffee (1984) is probably as well known for his anchoring discussion on the epistemology of collaboration, consensus, and groupthink as Kenneth Burke is for his Dramatistic Pentad (1969). Since Bruffee's essay, "Collaborative Learning and the 'Conversation of Mankind'," scholars have maintained a consistent exploration of various forms of collaborative work in the composition classroom, especially with the rise in popularity of Vygotskian zones of proximal development, social constructionism/constructivisim, the process approach, and the decentered/student-centered classroom. The 1980's and early 90's saw an explosion of scholarship in mainstream composition connected to ideas of consensus, democracy (DiPardo & Freedman, 1988; Myers, 1986), resistance (Clark & Ede, 1990; Burnett, 1994), and the masculinity of traditional forms of academic writing and publishing especially with consideration to the area of collaborative writing (Ede & Lunsford, 1990; Lunsford & Ede, 1990; Yee, 1992). In addition, subfields like professional writing and second language writing also show a critical mass of scholarship surrounding effective collaborative writing from this time period through today.

This sustained emphasis has led to multiple short reviews of literature in connection to the work/act/concept of collaboration in mainstream composition (Ede & Lunsford, 1990, pp. 115-116) as well as second language writing (Zhu 1995, 2001; Storch 2011, 2013, 2015). In fact, Speck, Johnson, Dice, and Heaton's *Collaborative Writing: An Annotated Bibliography* (1999) provides entries for over one thousand publications connected specifically to collaborative writing, but more recently, threads

have been most prevalent in overlapping circles focused on second language writing (Storch, 2013; 2015; Shehadeh, 2011; Yang, 2014) and/or technology-based collaborative writing including wiki's (Aydın & Yıldız, 2014) and other technology enhanced forms of writer interaction (Yeh, 2014; Kittle & Hicks, 2009). And more so, these works vary in emphasis from theoretical to practical, with some scholars touching on the impact of systemic ideologies influencing the interactions of individual collaborators; whereas others might focus more on linguistic or pragmatic concerns about the collaborative work of composition—asking how collaborative writing can be used to enhance language acquisition and accuracy.

Sources of Tension

> *"Despite collaborative learning advocates' commitment to democratic and liberatory literacy education…theories supporting collaborative learning in composition studies imply a restricted view of literacy, one that inherently denies the importance of culture, ideology, and politics in daily life"* (Clark & Ede, 1990, pp. 277-278)

The challenge with such a range of angles or points of entry into collaborative writing (CW) is that it can exacerbate discrepancies within larger pedagogical dichotomies in Writing as a discipline (Clines, 1986; Speck, 2002), making it hard to place collaborative writing practices in a particular camp while also distracting some scholars from taking up CW at all (Johnson, 1981). This section emphasizes the sometime-opportunistic links to waves of pedagogy that scholars have made over time and establishes the importance of situating collaborative writing within an articulated and nuanced process-product understanding. By emphasizing these things, this section foreshadows the importance of a Marxian economic approach described in more detail in the discussion of the social microcosm in later sections. To explain this further, there has

been tension among scholars discussing collaborative writing as they attempted to frame CW within the larger, more popular pedagogies of particular times and seasons in writing studies. This tension stems from various scholars associating or linking CW with multiple pedagogies which possess specific but opposing values (i.e. through triggers like process vs. product; authoritarian vs. decentered). To explain further, sometimes scholars reinforce collaboration as a way to develop a more democratic classroom (Bruffee, 1984, 1986; Trimbur, 1989; Clark & Ede, 1990) and fight the oft-paired current-traditionalist style of authoritarianism, yet other scholars suggest that, through the process of consensus, CW actually parallels a "fascist authoritarianism" through conformity (Johnson, 1986). Instead, these scholars encourage forms of dissensus (Trimbur, 1989). At the same time, scholarship in fields like second language writing or professional writing (and even mainstream composition proponents of active learning) tend to focus on the product or results of the collaborative work, using group work and collaborative writing with task-based or project-based pedagogies (Storch, 2011, 2013; Speck, 2002). As a final and more salient note for the discussion to follow, still others have borrowed from Marxist philosophies to emphasize the importance of the social context. For example, Myers (1986) connects traditional views of a democratic consensus driven classroom with a Marxist perspective to describe what I call the potential social microcosm of the classroom. He enhances his argument by looking closely at a Dewey-esque scholar, Stirling Leonard, from the early 1900s. He says his system of peer criticism will enable students to "gain a stronger sense of the degree to which knowledge, like writing itself, is a social phenomenon" (p. 166). If knowledge is this social

phenomenon, then it is a phenomenon of social knowledge production and manufacture.

Unfortunately, this link between Marxist economic understandings has not been foregrounded and often gets passed over as a way to better understand collaborative writing because the discipline of writing, when discussing CW, has tended to align capitalist models with individualism or product orientations, pitting them against the democratic, decentered, or collectivist values inscribed within CW and the connections to process approaches based on social construction by many composition scholars.

As a result, these mixed alignments with product and process tap into decades-old conversations of product, process, or post-process which have been more substantially articulated by senior composition scholars (Matsuda, 2003; Kent, 1999; Ede, 2004), and these mixed alignments trigger an associative tension within scholarship on collaboration. For instance, Ede & Lunsford (1990a, p. 235) put forth two models of collaborative writing, "hierarchical" and "dialogic," and create associations to each model with product and process respectively while giving preference to the latter in each pairing. They seem to be channeling the sentiments among compositionists at the time who were still well-anchored in process approaches, but perhaps the villainizing of product through this association with a hierarchical form of collaboration led to a distraction from a key component of collaborative work—product(ion)—a component connected to Marxist economics which a group might experience even within a dialogic model. In partial alignment with this idea, more recently, Neomy Storch (2011, p. 275) has shared that "[c]ollaborative writing is the joint production of a text by two or more writers." Her emphasis on "joint production" may seem like an obvious definition or baseline, but her

perspective also establishes the need of writers who are doing collaborative work to actually produce something. Filtered through the Marxian lens this means that this joint production is an act of social labor, and each participant must find a concrete economic motivation for jointly producing a text.

Now, obviously the concept of Marxian production is not new to composition, especially for scholars influenced by the field of Cultural Studies, but in connection to the actual work of collaborative writing, focus on this idea of production seems to have been lost in the fray of other pedagogical preferences and epistemologies. So, while discussing collaboration in Marxist terms is not necessarily unheard of, much of the research on collaborative work in composition focuses on what students learn through such tasks not necessarily how that group work functions as a microcosm of an existing socio-political environment to produce something; Even when some empirical studies in second language writing examine pair and group work effectiveness (Storch, 2013), the main focus of these articles does not seem to explicitly focus on the commodification of the task/assignment/product itself or the writer's skills, knowledge, and culture as valued by the larger group.

Therefore, by drawing on the web of terms connected to this idea of production (work, means and modes of production, commodification, use-value, exchange-value, etc.), we may be able to better explain some of the challenges and benefits of the collaborative work of composition through not only insight into the preferred modes of production in the discipline of writing but also insight into the way that collaborators appraise their own skills, knowledge, and value as individuals and articulate that

appraisal with the skills, knowledge, and value of their fellow collaborators.

Process and Product(ion)

> *"The process of production determines—and distributes—a hierarchy of knowledge and information that is tied to the cultural authorization of expertise, professionalism, and respectability"* (Trimbur, 2000, p. 210)

In his turn of the century discussion about production, circulation, and writing—or, as he calls a portion of it, his "primer on…Marxian political economy" (p. 209)—John Trimbur draws on a Marxist economic perspective to give writing scholars an alternate view of circulation, but most salient to the current discussion is this idea of a "process of production" and how this process determines how writers and readers ascribe value to things less immediately linked to the physical modes of production. In the above excerpt, Trimbur imbues knowledge, expertise, even respectability with the attributes of a product developed by a specific process or social system. This idea seems to indicate two key things: First, intangibles have some sort of production value (and therefore use and exchange value) becoming a commodity of sorts, and second, the value of such products is determined by the process used to create/build/construct them while also becoming culturally or socially authenticated or authorized. This section will establish the importance of looking at the mode of production or process of a written product. Building on Trimbur's introduction of a Marxian political economy will help us concretize how the intangibles of the collaborative social microcosm articulated in the next section are translated into currency.

The implications for this idea become further pronounced by contextualizing the perspective within our specific written mode of production—collaborative writing—and

it appears that the perspective has been hinted at by Ken Bruffee (1985, p. 122) who wants students to "see [writing or] an essay as a 'thing' someone has made, like a table or a chair—something artificially designed, shaped, and put together to serve a purpose." To Bruffee, the essay materializes as the representation of knowledge and ideological or social constructs as he describes it here. Bruffee ties the work of writing to a form of production, a manufactured thing with a purpose designed to do something. This approach to collaborative writing could cause tension with those who prefer a process perspective which can sometimes see the valuing of a product as anathema. So, Trimbur's combination of the two approaches saying a "process of production" could diminish this potential distraction of a myopic perspective by putting these two parts of the writing economy in articulation.

But to step back a bit and elaborate first on the discipline of writing's preferred mode of production to better address production as it pertains to CW, scholars like Ede & Lunsford (1990a; 1990b; 2012) have examined the practices of collaboration and specifically collaborative writing as a way to challenge academia's sense of authorship and ownership on a systemic level for its "phallologocentric nature" (1990a, p. 237) and its focus on the individual sole creator and proprietor of a text. By challenging the preferred mode of production of single authorship, the authors attempt to affirm the production value (p. 234) of their collaboration. They are in essence imbuing use-value to the skills and knowledge of their collaborators and attempting to also move academia to increase the exchange-value for the product of those same skills and knowledge. This challenge was continued in feminist circles of composition through what Royster and

Kirsch (2012, p. 32) call *Feminist Rhetorical Practices*. These authors push for a greater valuing of co-written scholarly articles as a form of celebrating the feminist value of community production and affirming how "the vibrancy in rhetorical studies with which colleagues are working together is creating a much-enlivened space in scholarship for various forms of collaboration" (p. 43). It should be noted that these co-written articles are still technically products (and in fact they would have to be to be commodified), but this does not undermine the argument against phallologocentricity. More to the point, this much-enlivened space gives the sense of vitality and energy which counters the traditional preferred productive mode of the stagnating solitary writer. These conceptualizations establish an awareness of both the social influence and the preference of academia for foregrounding individualized writing and publication while diminishing the social influence on individual writers; Further, these feminist scholars also attempt to challenge that imposed systemic societal influence by using CW as a subversive strategy.

While not their explicit purpose, the work of these scholars further anchors the Marxist connection to authorship because as Peter Barry (2009, p.152) shares in his description of Marxist critique, "instead of seeing authors as primarily autonomous…, the Marxist sees them as constantly formed by their social contexts in ways which they themselves would usually not admit." This description illuminates some of the trouble of the solitary view of the writer and why academia might struggle to embrace a collaborative form, seeing as academics sometimes struggle to "admit" the impact/effectiveness (either in use-value or exchange-value) of that social context, but it is this understanding of the struggle on a systemic level that also gives perspective to the

work which happens in actual pairings and groupings of collaborating writers.

The Social Microcosm and CW Pedagogy

> *"How do issues of gender, race, and class impinge on collaboration? To what extent can—or should—collaborative activities attempt to highlight or address inequities of gender, race, and class?"* (Ede & Lunsford, 1990, p. 125)

Helpfully, while Lunsford & Ede establish the importance of understanding and subverting this larger systemic influence, the authors (pp. 116-117) also elaborate on research from the disciplines of psychology and education focused on cooperative learning to emphasize the localized concerns of the aforementioned social microcosm of group work. The following section will use this idea of the social microcosm as a way to emphasize the potential for overlap between the daily interactions of group members or pairs and the larger systematized hegemonic and ideological tensions. This overlap of the systematized tensions may lead to the embodiment of the macro societal constructs in the micro setting, seeing as each of the collaborative group members may have internalized and, therefore, may enact these tensions within the collaborative setting. Drawing attention to the tensions inherent in collaborative social microcosms in this section will highlight the importance of my commodification framework described in the final portion of this essay.

To contextualize the challenges of the social microcosm further, in Ede and Lunsford's monograph, the authors draw focus to the interactions of group members and the effectiveness/ineffectiveness of collaboration in groups that may mirror or even heighten the diversity of the larger culture, but they do so from a more pedagogic focus. When describing "poor collaborative writing assignments" (1990b, p. 123), the authors

introduce one less effective practice where "students are simply assigned a topic or project and *abandoned* to negotiate the *minefield* of interpersonal and group processes alone" (*emphasis* added). In this abandonment, instructors ask more of students than our discipline has managed to accomplish for itself. Unfortunately, if—as previously described—the discipline of Writing (comprised of seemingly informed, well-educated, mature adults) struggles to understand and critique the hegemonic power relations connected to preferred modes of production and other commodifying forms of valuing or de-valuing through our conceptions of authorship, then abandoning students to negotiate the same issues within a miniature version of this social context is an obvious misstep for instructors/proponents of collaborative writing.

Therefore, while in one moment instructors attempt to use collaboration "as part of a wider movement for participatory democracy, shared decision-making, and non-authoritarian styles of leadership and group life" as John Trimbur (1989, p.464) shares, this same 'wider movement,' often connected to pedagogies of a decentered classroom, is more likely to encourage instructors to relinquish their training/facilitating role in the context of collaborative writing and inadvertently 'abandon' students to the experience of the collaborative work, with mixed results (Zhu, 2001, p. 252). It is as if instructors only partially borrow Mary Louise Pratt's (1991) idea of the classroom as contact zone, where "students in the class had the experience…of hearing their culture discussed and objectified in ways that horrified them…[where] students experienced face-to-face the ignorance and incomprehension, and occasionally the hostility, of others." Instructors only partially borrow Pratt's idea when they allow this contact zone tension, but, due to

the small group/pairing context of collaborative work, they then abdicate their role as moderator of the classroom, abandoning students to ascertain the use-value and exchange-value of their own knowledge, skills, and even cultural and linguistic identities as individuals within this miniature representation of society *without appropriate or substantial supervision*.

Therefore, this ineffective pedagogical practice of abandonment may actually help explain Storch's (2011, p.285) discussion of the challenges instructors have gaining student buy-in for collaborative work. Storch reminds her readers that "[r]eported teacher observations and surveys suggest a persistent reluctance" to engage in CW on the part of students—citing Peretz (2005), McDonough (2004), and Watanabe (2008). Now, as many instructors are aware, it is not uncommon to experience at least some resistance from students, but in connection to collaboration, Storch describes a "*persistent* resistance" here which seems to indicate that, while reluctance may have multiple immediate causes as these various studies share, the reluctance to engage in collaborative work may also be connected to this deeper student reaction or concern about unsupervised contact zone tension. This reluctance then could easily be connected to this ineffective practice of student "abandonment" to "negotiate" a social "minefield."

The Commodification Framework

In this final section, to facilitate more effective group negotiation and to better explain what happens in the social microcosm of collaborative work, I turn to a commodification framework built on a Marxian economic perspective. My commodification framework links use and exchange value to collaborators' perceptions

of self and others as a way to help students revalue the collaborative writing production, themselves, and their classmates. This final section closes the argument by helping facilitators understand the way a commodification lens can provide more targeted analysis of group dynamics in collaborative writing projects. In this framework, the effectiveness of collaborative writing is seen as having a direct correlation with a proportionate perception of use to exchange value on the part of the collaborators: Basically, this framework is built on the assumption that collaborators are commodifying skills, knowledge, and even social identities for themselves and the other group members. As a way to present this framework, I will piggy back on existing scholarship that focuses on interaction in collaboration but provide an alternate lens of interpretation for some of the group interactions described in the following studies.

Returning to the concern of persistent student reluctance with this commodification framework of Marxian economics (which I will describe more fully in the next section), this reluctance can be linked to the overall student valuing of the assignment, and the reluctance students express toward collaborative writing can be explained as the perception of a diminished exchange value for the task. Thus, while scholarship has established a variety of benefits to the work of collaborative writing, the teacher's perception of the use value of the task does not align with the students' assessed exchange value of CW.

To further analyze the student assessment of value within this minefield of student negotiations, Wei Zhu (1995, 2001) examines first the effectiveness of training on student negotiations in group work and also patterns of interaction in mixed peer-response groups

of L1 and L2 students. In Zhu's earlier article, the author specifically focuses on the effectiveness of training students rather than maintaining a more laissez-faire attitude toward their interactions. Zhu (1995, p. 516-517) ultimately concludes through both qualitative and quantitative analysis that untrained students left to negotiate the social microcosm of group work amongst themselves had generally fewer substantial acts of negotiation and less effective collaboration than trained groups. Further Zhu (2001) dug into specific patterns of response amongst mixed peer groups to determine how this social interaction among stakeholders with seemingly different linguo-cultural roles played out. These studies and others mentioned in Zhu's introductions for each article establish that students in untrained/unmonitored mixed peer groups tended to reinforce the privileged normative students (white, male, native English speaking) while ESL students "had difficulties competing for turns and sustaining and regaining turns when interrupted" (p. 270). Consequently, while negotiation tends to be valued in CW activities, unmonitored and unmediated interaction among students may simply reinforce existing social strata and the hegemonic value of privileged or subjected individuals.

In established examples of successful collaborations, for example in Ede and Lunsford's forward (2012) to *Writing Together*, there is a mutual recognition of value among collaborators. Unfortunately, this mutual recognition of both the existing or inherent value of collaborators is not always present. In an example of workplace collaboration (Locker, 1992), two groups of lawyers and social workers were compared attempting to accomplish the same task of writing a legal complaint for a class-action lawsuit, but the first group attempt had multiple instances where a group member

devalued the knowledge and skills of other collaborators and overvalued his own abilities. In applying the commodification framework, the leader of Group 1 (Jim) from Locker's case study devalues feedback from supervisors which causes his drafts to meet with less and less approval. This devaluing is not of the actual use value: the feedback itself could have positively impacted the draft according to the author, but instead, Jim's devalued perception of that feedback lowered the exchange value of the supervisor's knowledge and inhibited effective commodification of that resource. As time went on, supervisor feedback lost complete currency with Jim describing the whole situation as a "game" (p. 52). Further, according to the author (p. 47), "Jim's perception is that his ability to listen is one of [his] strengths." Yet, based on his other group members reports, he overvalued this ability which is to say, he expected it to have a higher exchange rate than it did with his other group members, but they "felt shut out." In fact, one group member felt that Jim devalued her knowledge and feedback simply because she was a woman—in essence, feeling the tension of the hegemonic structure of the late 1980s. The discrepancies between the perceived use values and perceived exchange values appears to have caused ineffective group interaction between the leader, the supervisors, and the other members of the group.

As an alternate example and to return to more academic situations, these sorts of valuing continue to show themselves. Specifically, in the context of second language writing where Wei Zhu and Neomy Storch's research tends to focus, we find a variety of instances where the commodification of group members or their skills becomes even more apparent. Returning to Zhu's example from 2001 from the previous section, native

speakers were found to perform the action of advising significantly more than non-native speakers who were more likely to "point out (announcing) or imply (questioning) problematic areas" (p. 268). This might be linked to actual language proficiency or cultural background (Bosley, 1993), but through the commodification framework, the native speakers in the hegemonically privileged position taking a role of advising seems to indicate, first, that they feel confident in the exchange value of their feedback (whether accurate to the actual use value or not), and second, that non-native speakers through announcing and implying, but not directly advising, may perceive their own contributions as possessing less exchange value to the group because of what is commonly known in SLW scholarship as the native speaker fallacy (the idea that native speakers are experts and always more proficient than non-native speakers who are not).

Fleshing this idea out more comprehensively in her monograph, Storch (2013, pp. 80-82) introduces two concepts of equality and mutuality as two continua for dyadic interaction which she then uses to establish four different interaction pairings which she calls quadrants (Q1, collaborative; Q2, dominant/dominant—cooperative; Q3, dominant/passive; Q4, expert/novice). These interactive pairs are built on collaborators perceptions of themselves and their roles in the group as well as the roles of others in the group. To re-contextualize this within my commodification framework, the Q1 pair has equal perceptions of individual value, neither partner feeling or being less or more skilled or knowledgeable and neither member over-asserting authority. This would mean that both partners perceive an equivalent level of use and exchange value, neither undervaluing themselves or others. These pairs tend to be the most successful, they

produce effectively because the process of production is streamlined by appropriate exchange of knowledge, skills, respect, and authority to accomplish the task.

The other combinations can be more complicated and lead to problematic situations in the social microcosm of group work. Storch's Q2 for instance depicts a pair where both individuals seem to be confident in their own use-value, but these groups have less feedback or value each other's feedback less, so the exchange value is diminished; in Storch's (p. 81) words, "the learners seemed unwilling to consider each other's suggestion. The text produced by this pair often had two alternative sentences side by side, forming parallel texts rather than a joint single text." However, her Q3 can be challenging because while it is considered dominant/passive, she finds that the majority of time the more proficient partner is the dominant and the less proficient becomes passive, but she clarifies that it "is not necessarily measured proficiency but perceived proficiency which may affect how learners interact" (p. 90). Basically, even if technically a partner was considered the same proficiency, that partner might perceive himself/herself as less proficient and therefore less valuable to the group. This diminishing perception of the partner's use value can then affect the group interaction in a negative way. If collaborators feel that they have nothing of significant value to trade, they may minimize participation, give less feedback, and be more likely to take others feedback at a higher value than would be equitable, minimizing effective negotiation of meaning. Storch confirms these ramifications with her example of Tanako and Victor (p. 90): "Tanako's assessed writing proficiency was higher than that of Victor. Yet, in the interviews it became clear that Tanako perceived Victor to be of a much higher

proficiency. This affected her self-confidence and, together with her dislike of pair work, led to her adopting a fairly passive role." So, while these examples center around linguistic proficiency and while it appears that there is a correlation between how one ascribes use and exchange value to one's skills and abilities, the impact from this scenario's focus on confidence adds an additional level to the commodification framework.

If Tanako feels less confident in her proficiency and Victor more confident, they are inaccurately perceiving their proficiencies, and if that proficiency correlates to the level of engagement they give or inspire, this inequity between actual use value and perceived exchange value becomes problematic. If Tanako devalues herself, her knowledge, which might be used to correct or complement the less proficient Victor, becomes nullified in the interaction because she withdraws due to feelings of insufficiency. This same scenario parallels what we saw in Zhu's study of native speakers and non-native speakers. From the other side of the situation, if Victor over-appraises the exchange value of his own skills or knowledge as Jim did in Locker's workplace example above, he may offer inaccurate advice with greater confidence and, as we see in Tanako's reaction, cause his partner to make mistakes, withdraw, or regress into passivity. Ultimately, while Zhu and Storch's examples above focus primarily on how students value their linguistic proficiency, skills, and knowledge, there are implications that anything affecting the confidence of a collaborator which causes them to re-appraise themselves in the specific social context of the group could affect the effectiveness of the collaboration—including skills, knowledge, and abilities but also any of the multiple

facets or cross-sections of a collaborator's identity.

Conclusion

> *"To decide whether the groups in our classes are introducing students to new communities of discourse, or are confining them in ideological structures, we need a clearer definition…of what these interpretive communities are, and a sense of the historical processes shaping them."* (Myers, 1986, p. 166-167)

A major goal in applying the commodification framework within collaborative groups, then, is to lead writers to develop honest representations of their own skills as well as their fellow collaborators skills, knowledge, and even socio-cultural identities. Doing so, has the potential to enhance the relations among laborers in this mode of production, so that each laborer finds more equitable value in his/her work and the work of the other laborers. After all, writers are not just negotiating meaning or word choice or grammaticality of a language construction: they are negotiating themselves, their identities as students/experts/novices in any particular task, determining to what degree they have something to offer to their partners in and through collaborative work, and ultimately, what their roles are within that social microcosm which encapsulates the collaborative work of composition.

Limitations

While using the commodification framework as shown above can provide significant insight into the ways collaborative writing groups interact, one might note that for the same reason Marxist commodification can be problematic when applied to members of society, to encourage the valuing of writers in this way could be turned inappropriately to devalue certain people groups or over-essentialize the person as a commodity, solely based on what they know or produce: However, doing so would be a

clear twisting and misapplication of the commodification framework and go against the spirit with which I articulate it here.

2: An Integrative Translingual Pedagogy of Affirmation and Resource Sharing

From Context and Contact to Integration

> *"I am my language. Until I can take pride in my language, I cannot take pride in myself. Until I can accept as legitimate…all the…languages I speak, I cannot accept the legitimacy of myself"* (Anzaldúa, 2007, p.81).

The ethnic and linguistic socio-cultural context of the composition classroom in the United States can sometimes create or reinforce unnecessary constraints or social assumptions about what languages, resources, and pedagogies should be discussed or used in a particular classroom (Inoue, 2015; Pratt, 1991). Too often, both students and even well-meaning instructors, myself included, let this contextualization create false circumscriptions, subconsciously foregrounding socially-constructed divisions that reinforce SWE—sedimented white/western English—and background or negate the existing linguistic resources of the diverse population of college students (Gates, 1988; "Test on Street Language," 1983). Further, students and instructors both may struggle with being socially conditioned or "disposed to recognize [certain linguistic elements] as belonging to disparate spheres" (Lu and Horner, 2013, p. 600), but using translingual pedagogy in an integrative way facilitates a greater sharing of resources and changes how both instructors and students view the linguistic knowledge they possess, individually and corporately. As this collection attests, translingual scholarship regularly asserts the need for students' non-normative, non-sedimented forms of English to be seen as resources and not deficits (Horner, Lu, et al., 2011, p. 303), to be seen as sophisticated attempts to negotiate meaning across socially constructed divisions (Canagarajah 2006, 2009, 2012, 2013a). For this reason, I use *integrative* above as a way to represent the combining of

various resources across those socially constructed boundaries, leading students to bring greater unity to their own individual resources rather than segregate or compartmentalize those resources: Further, through the use of *integrative*, I intentionally attempt to draw on the connotative historical associations with *integration* as a signifier.

But to build on this idea that students possess unique educational and linguistic resources that pre-exist their presence in FYC, I expand on the aspect of translingual pedagogy which elevates the student's pre-existing linguistic repertoire. Basically, the aim of this article is to provide tangible assignments which can lead students to re-envision and affirm their own linguistic repertoires. To accomplish this aim, this section of the dissertation first articulates a translingual epistemology, depicting how translingual concepts re-orient a vision of linguistic knowledge as ultimately and uniquely individualized but also partially overlapping with various sedimented, normative indexicalities. Envisioning linguistic knowledge as uniquely individual yet often overlapping helps instructors and students' value both existing resources and places for growth.

Second and more importantly, by understanding linguistic knowledge in this way, instructors can encourage all students to draw on their unique linguistic resources to approach and negotiate rhetorical/writing situations in more varied ways as unique possessors of language. Ultimately, the article moves beyond the theoretical of epistemology to anchor translingualism to an integrative pedagogy of affirmation—teaching students to cross the mental borders in their minds, integrate those socially separated resources, and bring the full body of their owned language to bear in their

writing. In presenting this pedagogy, I provide instructors with a few classroom practices—a tested class activity and a scaffolded formal project—to help students re-envision their own linguistic resources. Accompanying a clear description of the curricular items, the article will also include a metanarrative of student reactions and realizations often expressed both during and after engaging in the activity. While the student data included below will be from a first-semester college writing course specifically for international students (ENG 107) from a large research institution in the southwest U.S., I have also used these same assignments in mainstream writing classrooms (ENG 101) as well as in developmental/basic writing courses at a local community college (ENG 091) to help students think beyond the linguistically and culturally circumscribed, U.S.-situated college writing classroom. This form of integrative translingual pedagogy works to enhance students' "language egos" (Brown, 2007, p. 72), reinforce their existing linguistic resources, and create space for students to share their personal resources within and across socially-constructed circumscriptions of the writing classroom.

Author's Situated Context

When asked why I find translingual concepts and pedagogies of affirmation so important, I often struggle to communicate the parts of my own layered experiences that pressurize my engagement with these topics. As strange as it may seem, I see hundreds of faces from my past: many are my students obviously, but there are also *mi abuelas de la cocina* at the McDonald's restaurant, where I worked in high school and my early college years, who first taught me to speak the "broken" Spanish that I used years later to

communicate with contractors and day-laborers in southern California while working construction and finishing my Bachelor's and Master's degrees. Seeing how others spoke with and treated many of these primarily Spanish-speaking workers led me to look for ways to affirm their linguistic and cultural identities, and a few offered to teach me a little of their Spanish if I taught them some of my English. These experiences partially guided my decision to focus on L2 writing, intercultural communication, and translingual concepts as I moved into my Master's program.

As I began teaching FYW at that time, this pressurization became more intense. My first section of FYW was quite diverse: made up of twenty students, four were international students from Iran, Bahrain, and China while another dozen students had Spanish or Tagalog as a home or heritage language along with a few more *normative* students (for lack of a better term). Since that first class, I have taught various forms of FYW or worked in writing centers at a community college and two state universities in both California and Arizona. In these experiences, I have continued to work with both international students (from approximately 12-15 different countries and equally varied linguistic backgrounds) as well as domestic/Generation 1.5 students (to complicate this terminology, see Matsuda & Matsuda, 2009) with varieties of Spanish or local tribal languages as part of their various linguistic repertoires. Most of my classes have continued to be blended classrooms where it has seemed vital to help students to value not only their own individual knowledge, language, and experience repertoires but also see their fellow students' repertoires as resources.

Positioning an Integrative Translingual Pedagogy

As a place to begin, the negotiation model proffered by Canagarajah (2006, 2009, 2013a, 2013b), which describes a "shuttling between [or across] languages," helps us see language resources re-focused, even re-centered, within the individual language user and then adapted and applied to a variety of contexts; or more declaratively as Creese and Blackledge (2015, p. 21) share, "meaning-making is not confined to the use of languages as discrete, enumerable, bounded sets of linguistic resources. Rather, signs are available for meaning-making in communicative repertoires (Rymes, 2010) that extend across languages and varieties." These repertoires are possessed by individuals—specifically, for the current conversation, our students. However, students often struggle to decompartmentalize their knowledge (Lu & Horner, 2013), get stuck in a monolingual or multilingual frameworks (Horner, Necamp, & Donahue, 2011), or have difficulty seeing beyond a bifurcated, divided, even schizophrenic view of their own linguo-cultural identities (Pavlenko, 2006; Zentella, 2014; Leki, 1991; Anzaldúa, 2007; Yang, 2010).

Attempts to use an integrative translingual pedagogy to heal this perspective have been initiated in a variety of realms: Schwarzer (2009) elevates the idea of "Teaching the 'Whole'…Learner," giving very practical techniques for changing the learning environment to accommodate the "whole" learner, and adding to Schwarzer, proponents of differentiated instruction (Quiocho & Ulanoff, 2009) elevate the individual's skills/resources/needs and attempt to expand instructors' views of their students. However, while whole learner and differentiated instruction approaches help students de-

compartmentalize their learning experience and highlight the individual's needs, the translingual approach pushes these ideas further into the epistemic and cognitive area encouraging instructors and students to integrate (as I term it) language, knowledge, and life experiences especially for a diverse demographic of students. Spreading slightly further, perspectives addressing student "language ego" (Brown, 2009, p.72), "self-actualization" presented by bell hooks (1994), or even more recently the discussions of the nuanced tension of codeswitching, identity, and self by Dewaele and Zeckel (2015, p. 1) remind language and writing instructors that "both linguistic and psychological variables need to be taken into account." Each of these resources invigorates pedagogical attempts to help students re-appraise their language and knowledge resources.

This reappraisal of individual knowledge and language resources possesses potential for even greater impact when we consider how "language [can be] seen as a window into identity" (Trent, 2015, p. 45). Basically, this interconnectivity between language, knowledge, and identity helps students value their own diverse accents & move beyond "self-perceived deficiencies" or "in-between-ness" (Zawacki & Habib, 2014, p. 201; Roberge, 2009, p. 5): More so, interconnectivity complements instructor attempts to affirm, heal, and re-compose student perspectives of self away from disassociated linguistic identities and toward an affirming and integrative translingual pedagogy. Instead students can then engage with all their various linguistic resources as personal property, part of a toolbox of resources owned and articulated according to the student's needs as he or she enters new and varied rhetorical contexts.

Theoretical Approach—A Translingual Epistemology

Whereas the prior introduction and review sections may act as my mission statement of sorts, now I will attempt to convey my visualization of this translingual epistemology to help contextualize the pedagogical techniques as well as the values or intended goals of those techniques described later. My translingual epistemology is a way of knowing or coming to know that believes linguistic knowledge should not be compartmentalized and, more so, that whatever linguistic knowledge a language user possesses is a resource. It shifts away both from deficiency models which tell language learners, "You don't know enough," and from discussions of negative language transfer and interlanguage as perspectives of coming to know that do not celebrate new knowledge in whatever degree or capacity it shows itself: this new knowledge may not match normative language use, but it may still be intelligible and communicative. And so, while much emphasis thus far in translingual scholarship has focused on translingual practices, encouraging negotiation of meaning, codeswitching, and the fluidity of language resources, these practices are external expressions or representations of an internal mindset about language and knowledge resources. And while these tangible practices and productions are important, if students do not ascribe value to the whole of their knowledge and language, they will struggle to draw on these resources to negotiate meaning or codeswitch because they mentally background these resources deeming them less legitimate.

I came to this thinking by way of Gloria Anzaldúa's words—some of which I incorporate in the introduction of this article—because her expression gives key insight into this thing I am calling a translingual epistemology. When Anzaldúa declares (2007, p. 81), "I am my language. Until I can take pride in my language, I cannot take pride in myself. Until I can accept as legitimate… all the other languages I speak, I cannot accept the legitimacy of myself," she provides a mindset for engaging with one's individual language repertoire. First, she uses the singular form, "my language," as a marker of individual ownership; but she also describes "all the…languages I speak" using the plural form. In introducing what may seem like a contradiction here, she gives us a way to break apart the internal work of a translingual epistemology and the external work of translingual practice. Through the plural usage, her expression indicates external languages: These would be the socially constructed units, what might be considered big-L Languages—Spanish, English, French—or even the large social subdivisions like Chicano Spanish or British English or American English. When she says, "all her languages," she communicates the struggle to associate an internal amalgam or composite repertoire of resources with the external social schema or categorization. Supporting this idea, Creese and Blackledge (2015) describe the phenomenon saying, "translanguaging leads us away from a focus on languages as distinct codes to a focus on the agency of individuals engaged in using, creating, and interpreting signs for communication" (p. 26). When we describe translingual writers as shuttling between or across languages, we are saying that they use their *internal individual amalgamated* resources to negotiate across

externally constructed borders, which is the primary essence of this translingual epistemology.

To clarify this process further, I suggest describing language in three parts as Language, languages, and (L)anguage. *Big-L Language* is the larger socially sedimented construct: *little-l languages* are smaller subsets or spatial-temporal cross-sections of a language in use (Lu & Horner, 2013) which still remain externally reinforced through social practice, and most importantly, *(L)anguage* represents the complete linguistic repertoire of the individual language user. Therefore, when Anzaldúa says, "I am my language," I would re-signify it as "I am my (L)anguage," which represents the composite of all the pieces or facets of her languages that she speaks. This representation helps differentiate between external, socially constructed divisions and an internal composite repertoire. This internal composite repertoire of (L)anguage is what I attempt to affirm, legitimate, and re-ascribe value to for my students through the classroom practices, activities, and assignments below. We should encourage language users, writers, and students to own their resources—that individual composite (L)anguage, which are so often tied to their histories and identities—as effective and useful parts of themselves.

However, when these relationships are not understood clearly or when sufficient confidence in the perspective is not present, writers tend to pull the external socially constructed borders inward and create wall-like internal compartments. These constructed compartments then set up "a counterstance lock[ing] one into a duel" (Anzaldua, 2007, p.100) or duality, leading to various degrees of internal linguistic separation (Pavlenko,

2006). When the separation of linguistic resources is then further transferred to one's identity, then suppressing facets of one's (L)anguage becomes a suppression of parallel facets of one's composite identity (Pennington, 2015; Trent, 2015; Cummins, 2011), as seen in part through Anzaldúa's tension as well as her assertion that "ethnic identity is twin skin to linguistic identity" (2007, p. 81). Yet, understanding the translingual epistemology "resist[s] the more…compartmentalized identities" derived from external monolingual perspectives (Bou Ayash, 2014, p.98).

Thus, affirming or legitimating a student's linguistic resources through a pedagogy reliant on a translingual epistemology, then, removes the pressure of an external, constructed monolingual norm where the Language or languages are often perceived or presented as segmented, fragmented, and lacking full cohesion; and instead, this affirming pedagogy and translingual epistemology bring those languages into cohesion within the student's personal (L)anguage. And so, in the case of the student who mirrors or relates to Anzaldúa, the languages are that student's (L)anguage. Where the student's (L)anguage overlaps with others, she finds external cohesion to match her internal cohesion, but when her (L)anguage does not line up with others she can draw on external translingual practices to address the fluid needs of a negotiated situation without de-legitimizing her own resources because the act of ownership—the student's possession of these various linguistic resources, her (L)anguage—gives her (L)anguage a unique individualized legitimacy distinct from the external Language or languages of the larger community and other members. Therefore, through this integrating and affirming pedagogy, teachers can lead students to not only possess but enact agentive ownership of

their (L)anguage separate from the external Language or languages enacted by others around them.

To conclude this articulation of a translingual epistemology, in as much as translingual concepts change the way we use language to negotiate meaning, TL concepts also have epistemological implications which change the way we approach that which we have come to know, are coming to know, and what we will come to know including what we think and know of ourselves. Going one step further, a translingual epistemology helps students de-compartmentalize internal resources so that they can reintegrate and take ownership of their linguistic knowledge. Teachers can encourage the development of this translingual epistemology by affirming existing linguistic resources and encouraging students to integrate their languages into their (L)anguage.

Enacting an Integrative Translingual Pedagogy of Affirmation

Enacting an integrative pedagogy involves engaging students in de-compartmentalizing language and knowledge, taking the whole of who they are as possessing potential to enhance their academic work. As Schwarzer (2009) describes it, the whole language / whole learner approach

> encourages the teacher and the learner to look at language not in segments but as a whole. In whole language, all language skills are *integrated*, class participants learn about the cultures of their peers and their communities, social rules are openly discussed, and class activities incorporate the students' knowledge and talents. (p. 28 *emphasis added*)

With their varied backgrounds, students have much to offer their fellow students, if they see these other resources as valid. When teachers enact the pedagogy I am suggesting, they affirm their students' linguistic identity and encourage their students to see their own personal resources and the resources of others as valid. The following classroom practices, activities, and assignments are designed to lead students toward this epistemologically integrated perspective, particularly in regards to their language resources, but teaching students to be integrative with linguistic resources also equips them to value their composite identity and other types of knowledge and experiences in a similar fashion.

To make this pedagogy more tangible, I will break this portion into three sections. The first will depict some habits or regularly practiced techniques. The second section will detail a single classroom activity, and the final section will describe the scaffolding of a more formal project, all of which are intended to lead students to re-appraise the fullness of their linguistic resources.

Sweat in the Small Stuff: Establishing an Affirming Translingual Atmosphere through Everyday Classroom Practices

Simple everyday practices become a crux of classroom practice if we are to be successful with the oft more obvious major projects or curricular innovations. Instructors need to establish an environment conducive to challenging linguistic ideologies through the everyday classroom practice as much as the major pivot points of the class. Sometimes though, instructors may feel that, to buy in to a particular pedagogy, they need to do some sort of substantial pedagogical innovation, something groundbreaking

like developing a full curriculum with all new activities or completely fresh readings, but I have seen positive reactions to simple, small adjustments to how I engage with my students and their (L)anguage. I have seen students visibly de-tense and become more talkative as a result of a few small habits applied consistently. To warm students to the idea of a classroom which emphasizes a linguistically integrative and affirming translingual pedagogy, I use a few practices regularly to reinforce the valuing of students' less normative indexicalities. Simple adjustments to how I open a class on the first day, include non-SWE examples, respond to student in-class questions of "right" or "wrong" practices, and present my feedback to students are designed to be positive reinforcements of student (L)anguage and knowledge resources and affirm their composite identities.

First, drawing from my experience with Spanish-speaking contractors, I continue to develop my knowledge of greetings in my students' various Languages. From *ohayo gozaimasu* (おはようございます。) to *marḥaban* (مرحبا), I have been known to greet my students in Arabic, Chinese, Spanish, Japanese, and Californian "Bruh" language from the first day of class. My intention with these greetings is to put students at ease, exemplify the acceptance of other languages in my writing class, and activate that portion of their (L)anguage that they tend to background when entering an "English" classroom at a college or university in the United States. Second, if I see students struggling to get ideas on paper in English during freewrite activities, drafting along the way, I suggest using writing in whatever other languages they feel comfortable with (Elbow, 1999). Third, when teaching about writing systems as a way to enhance linguistic transfer even for primarily monolingual U.S. students, I will use examples from Spanish and AAVE to

compare aspects of language like word order, SVO or SOV, and verb conjugation: Including phrases like, "*te amo*," or, "You don't know who you is," can be effective as well because these phrases have already been partially incorporated into everyday English usage, so normative monolingual students can anchor concepts alongside those with a more varied linguistic repertoire. These daily habits or practices create an atmosphere that ascribes value to languages other than the normative SWE.

Beyond these, I also regularly look for opportunities to allow student "to position themselves as authoritative experts" (Pavlenko, 2006, p. 19) through presentations that do not just allow but encourage students to use their (L)anguage in the classroom and to be linguo-cultural informants to the rest of the class and sometimes other students on campus by asking students to create pop-up museum style presentations based on essays about cultural sayings that they present in more public spaces around campus (this assignment will be discussed in more detail later). Even in class, if students mention terms that I or other students are unfamiliar with—like an alternate formal greeting—or if a student is translating key words from an activity for another student, I will ask them to write these expressions on the dry erase board with an English definition. These sorts of classroom practices help establish the presence of other languages through audibility and visibility. Speaking these out or publishing them to the whiteboard lends these non-normative resources legitimacy and acknowledgment of value.

Finally, shifting the way I respond to questions about good, right, or correct writing practices away from yes or no answers, I have made it a habit to emphasize context and hedge statements, saying things like, "In the U.S. academic writing

environment, [this thing] is often done [this way].” And in giving feedback to students, I use phrases that discuss the effectiveness or ineffectiveness of a particular construction or rhetorical move, and I couch my responses in discussions of convention for a particular audience rather than whether something is good or bad writing or right or wrong. These sorts of classroom practices regularly surprise students—whether displaying my own attempts to learn or allowing them to present something from their own backgrounds to add to the resources of others and make more visible or audible their own (L)anguage. This surprise is with good reason, not only do some of these activities make facets of student (L)anguage more public and shareable, but they are each a way of developing an affirming atmosphere and gradually normalizing my students to the varied linguistic resources present in the classroom and beyond it.

A Translingual Classroom Activity

Beyond these classroom habits of integration and affirmation, progress continues to be made in pedagogic instantiations to validate writers in our classrooms. One could point to Pratt’s (1991) classic contact zone/safe house pedagogy, designed to facilitate the challenging of dominant norms which led her students to more critically approach the tension of cultural and linguistic dialectics and instantiations of power; and later, Paul Kei Matsuda and Tony Silva’s (1999) course designed to allow students to act synergistically as mutually benefitting cultural and linguistic informants. These pedagogical instantiations along with more recent codeswitching activities highlighted in Canagarajah’s monograph (2013a) and edited collection (2013b) give us, as instructors, resources to draw on. My own classroom activity (Appendix A) and more formal writing

assignment (Appendix B) described below should be seen as just that, tools which are adaptable to instructor goals and student needs.

A Color by any Other Name – Building a Lexicon:

This activity can be effective as a linguo-cultural ice breaker earlier in the semester to expand students thinking surrounding cultural and linguistic resources. It might also be effective in preparing students for working with peers as they learn to take advantage of alternative resources or perspectives. I use the activity in the context of a first-year writing classroom, but it could be applicable to intercultural communication courses. One could even use this activity in business environments as a team building exercise.

Detailed Description: I ask students to examine their own individual lexicons by focusing on a seemingly elementary topic (color words), because if students can see how complex a seemingly simple aspect of language can be then students can begin to comprehend the complexity of their own larger linguistic repertoire. I like to use color because students can work with subject matter that all have a base level of knowledge in—even outwardly normative, domestic students can draw on high school Spanish or French resources when pressed. So, I introduce the prompt, "Record every color word/descriptor that you know on a blank sheet of paper." At the instructor's discretion, students could either work in silence without sharing until the instructor recombines the class or take liberty to discuss with neighbors if necessary—sometimes these interactive conversations can display the rich possibilities of interpretation. Throughout this process, I have heard students ask questions about hyphenating colors, using modifiers (light, dark, neon, etc.), and discussing what criteria count for the activity with one another. Figure 1 below depicts a

few of the final color lists of some of my international students, but the process of developing these lists can also be very beneficial for affirming student resources.

After the initial listing, I have students pair up, share lists, and then write reflectively on differences and similarities of their lists as well as the techniques they and their partner used to develop the list. After a few minutes of reflective writing, we share and compare as a class. In terms of the origins of their ideas, many students initially say that they just wrote what came to mind, when pressed, they realize that there was an internal process for drawing out their language resources. For instance, science majors reveal that they started with ROY.G.BIV (an acronym for the color spectrum privileged in physics courses), or other students mention thinking about the rainbow or car colors or sports teams for inspiration to name a few: one student even attempted to focus on colors by "remember[ing] fruits" (Student K). As students share and compare, their reflections note the initial similarity but also indicate surprise at the variety; and they have expressed that "shar[ing] the solution from each other is good" (Student G), acknowledging and affirming one another's resources.

Because I use this activity at the beginning of the course (in the case of the ENG 107 course, the third 50-minute class session), initially, the students consistently focus on sedimented English colors—those colors which one might experience as part of a 24-pack Crayola box. I have yet to see more than one student per class offer a Spanish, Chinese, or tribal word or two from Yaqui or Hopi in the first pass of brainstorming color words. This moment of the activity is key because the instructor can then open a dialogue and ask students about their choices to write only English words even though they have

other language backgrounds and linguistic resources at their disposal. Students may volunteer assumptions about being in the United States or being in a class with the title ENG or English in the description along with writing / composition. Sometimes, students need more guidance through these issues. The instructor may need to discuss the legitimate rhetorical tendency toward these assumptions as well as the need for students to be aware of that tendency.

Once the discussion has concluded, the instructor can return to the original prompt and ask students to continue listing *EVERY* color in every language or representation that they can think of. If we look at the student examples in Figure 1, we can see that even the way they layout the information on the page can be informative and a potential aspect for students to reflect upon. I have seen many students create some sort of partition on the page—skipping space, drawing a line, starting a new column—before starting the next list. Students seem to consistently break English words and Spanish, French, Arabic or Chinese words/scripts/characters into separated areas on the page visually, instead of viewing these linguistic resources as unified, at least initially.

After having students re-envision their color resources, I also like to ask them how they came to the colors that they listed from other languages: This can lead to divergent discussion depending on the demographic of the class. The first response is often that students simply translated—green for *verde*, pink for *rosa*, red for *rouge*, and the like—which can also allow the instructor to discuss types of translation and whether word-for-word translation is completely accurate. Is pink really the same as *rosa* in all

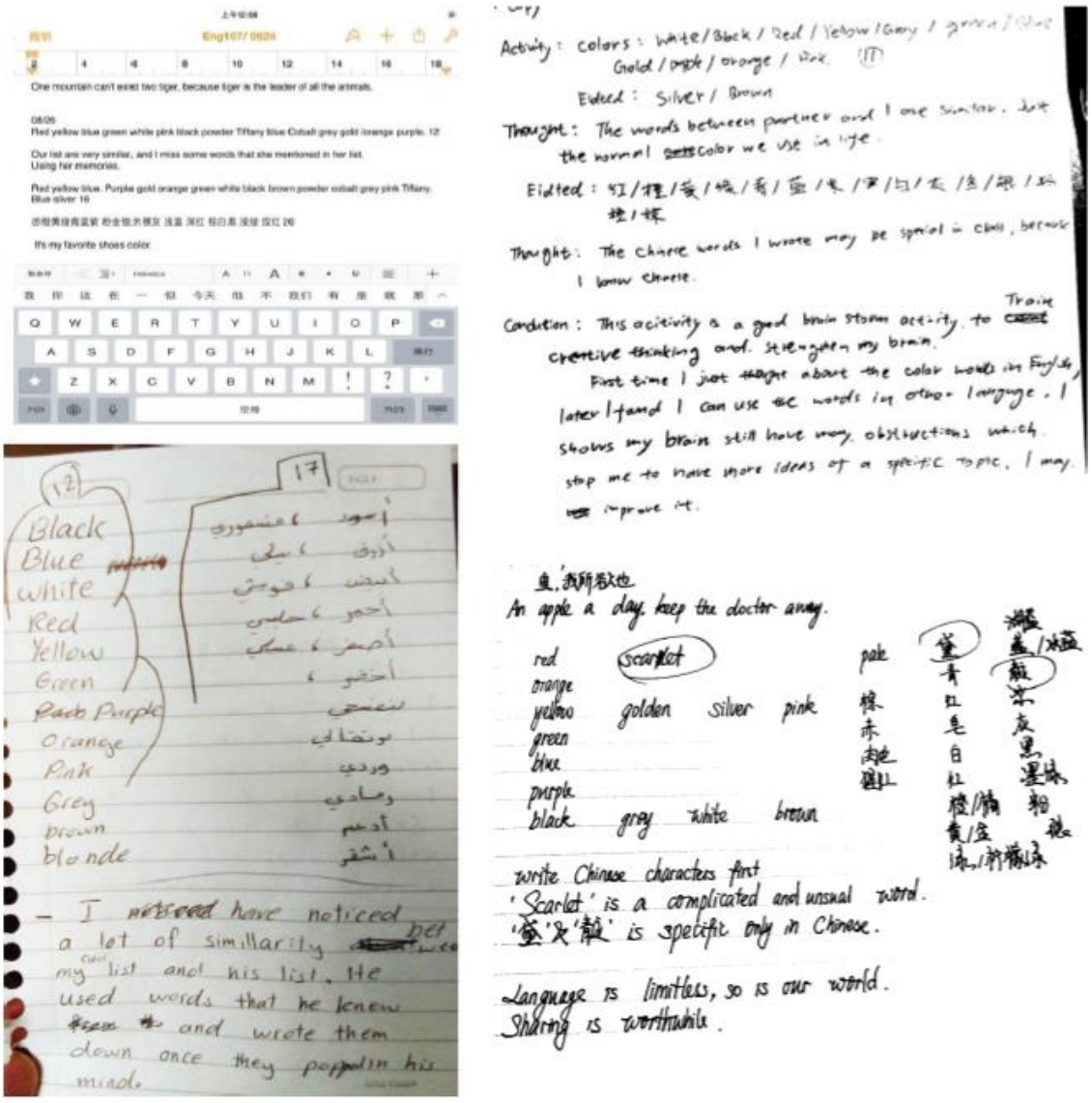

Figure 1: Multiple color activity responses. Color activity responses from ENG107 international students.

contexts or does it have different connotations in different contexts? This type of discussion may provide an opportunity to discuss use of translation programs, dictionaries, and other resources that writers may attempt to use to make their writing more effective in varying rhetorical and linguistic contexts. Nevertheless, students who are particularly proficient in other languages as part of their individual (L)anguage often have more complex answers leading to discussions about dark red not translating directly

to *sangria* or the metaphorical nature of Chinese color characters (See Figure 2 to the right). For students, these discussions add another layer of complexity to the originally-perceived-as-simple topic of color.

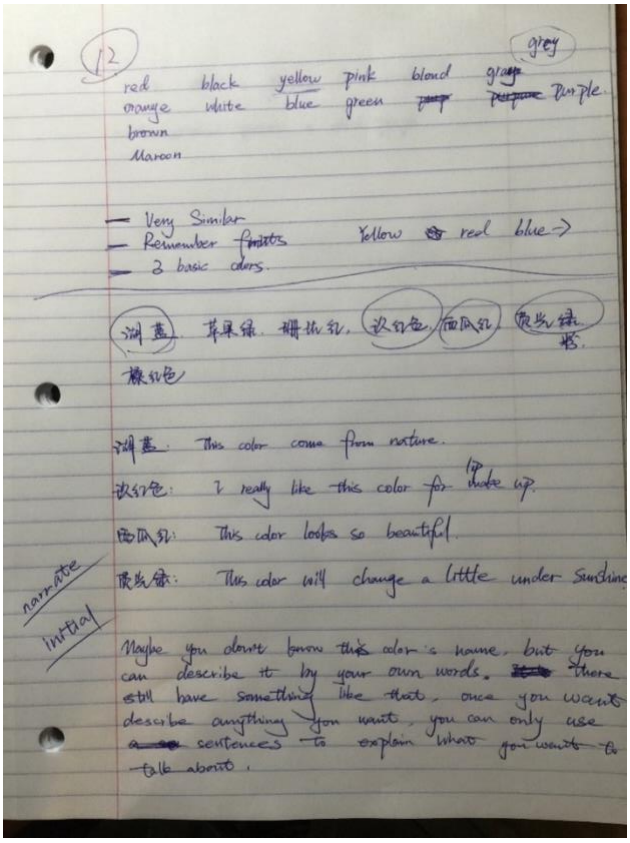

Figure 2: Single color activity response. Response to color activity from international student enrolled in ENG107.

Nearing the end of this in-class activity, I ask students to begin copying their individual lists into the more public space of a chalkboard, dry erase board, or online discussion forum through Blackboard, Canvas, padlet.com, or a shared GoogleDoc. As students' lists emerge into the public space, mixing their (L)anguage with the cross-sectional languages of the classroom, the instructor can work through discussions of overlapping elements or unique resources that have now been shared in the common space. Students may vocalize various values toward language or their interpretation of the assignment to rationalize, justify, or interpret the sparse or expansive nature of their own lists juxtaposed among their classmates. Student comments like, "Oh, I didn't know that was okay," or "I put this word because I thought…" act to open up discussions about what should count as a linguistic resource and criteria for its effective use. These discussions may lead to deep rooted socio-cultural assumptions about language, or they

could inspire students to be more open to innovative linguistic practices, often both at the same time.

As a final step, students could (free)write again, reflecting on the activity as a whole and its possible repercussions. Instructors could even scaffold this activity with a larger reflective essay: possibly on linguistic practices in the media, in their homes, in work environments, etc. Ultimately, by allowing students resources to be displayed publicly shared and discussed along with the thought processes connected to enacting those resources, students become more aware of options that exist beyond their own. This reflective process begins to break down assumptions about what is acceptable and what counts as a linguistic resource generally or in specific contexts. Students can begin to understand how all their life experiences and linguistic resources can be drawn on and can enhance their writings. The purpose is to help students realize the breadth of their linguistic resources in this single, partitioned section of their lexicons. Further, by pushing students to the boundaries of themselves in this single, often-simplified area of color, the instructor equips them to do so in other areas. Students can begin to see the various possibilities that they possess not only on a lexical or morphological level but also on a syntactic, semiotic, and rhetorical level.

The More Formal Scaffolded Project

Because I often use the color activity early in the semester as stated above, it acts as an effective way to introduce larger more complex writing assignments designed to lead students to a greater understanding of their own resources, languages, and (L)anguage. In this section, I will describe a larger curricular sequence of essays designed

to guide students into a deeper understanding of the personal and social meanings of a single cultural saying from their own (L)anguage repertoire. Through this 8-week sequence, students learn to re-appraise the variety of resources that they each possess while also deepening their awareness of how language can change meaning over time and in different socio-cultural contexts. Students begin to see how words come to mean, and they ultimately analyze the broader implications of a single phrase. Students are introduced to the translingual epistemology inferentially through the scaffolded analytical work on this 5-part project briefly outlined below (See Appendix B for a more complete description of the various parts of the project).

- Part 1a - Cultural Saying - Personal Narrative (700+ words)
- Part 1b - Create a Video that tells the Story of your relationship with your Saying as a draft toward 1a
- Part 2a - Cultural Saying - History/Definition Essay (800+ words)
- Part 2b - Create a Poster/Timeline Image out of your History/Definition as a draft toward 2a
- Part 3a - Cultural Saying Deeper Analysis/Argument – (1,500+ words)
- Part 3b - Outline/Powerpoint presentation as draft toward 3a
- Part 4 –Reflective Essay (1-2 pages)
- Part 5 – Pop-up Musuem on Campus: Synthesized Project Public Presentation Activity

The structuring of the assignment sequence was designed to follow two commonly acknowledged pedagogical principles: Piaget's self-to-social trajectory of development and Bloom's taxonomy of cognitively scaffolded activities moving from report to analysis to application and performance. Further, drafts along the way intentionally incorporate alternate modalities as part of the scaffolding to help students remix their language resources as they remix genres and content presentation. By asking students to first tell their own personal experience with a saying, they explore why the piece of language or cultural saying is meaningful and holds personal value. This draws their focus to the value imbued in the language they own. Many students choose proverbs

of encouragement from family members or, more often with domestic students, politically/racially charged language which has led past students to critically consider the larger social implications of that language.

For some, this exploration of language links to memories of family and encouragements to work hard; in one essay, a student shared about a Chinese farming metaphor equivocal to "no pain, no gain" saying, "I saw my grandpa was still farming under the burning sun. I asked him why he farmed tenaciously at there. He told me that '一分耕耘，一分收获' and taught me this saying is important, so I need to remember it." The student goes on to share how this expression kept showing up throughout his life as mentors tried to encourage him to be successful. Through this personal remembrance, this student—and similarly other students—supplies personal meaning and appraisal to pieces of his own language, and then as students expand their knowledge of their individual saying's history and social relevance through Part 2 and Part 3, that personal ownership can help affirm their own value and relevance as language users and possessors of their pieces of language. When students choose non-English resources like this, they often provide their own translation of a phrase without initially including the original Arabic or Chinese or Spanish saying. They are often surprised that they would be allowed to include even glossed non-English signifiers. The student's surprise in these situations has given me the opportunity in one-on-one conferences to reinforce the importance of valuing those backgrounded pieces of the student's (L)anguage. In this more personal Part 1 of the assignment sequence, students begin the process of re-appraisal and through the sharing process with other classmates are introduced to the meaningfulness of

language beyond common denotations, those relationships and experiences often associated with our "twin-skin" identities.

In Part 2 and Part 3, students shift focus from their internally meaningful personal experiences to the external socio-cultural and historical developments of those phrases. They are asked to orient their chosen piece of language historically, to provide the common social definition and background, reporting how the language might have shifted or changed or in some cases what has led to its broader cultural uptake within specific subcultures. One student used a Chinese saying, "'做在前头，不吃苦头。' (do things ahead of time so that you will not taste the bitterness later)," that he learned from his mother to open up a critique of how different cultures value time or time management. He provided research on both Japanese and Brazilian cultures to orient the saying to this cultural approach to time. Another student focused on the English shorthand, "YOLO," moving from its role as a simple confidence booster used by his friends while skateboarding to the hyper-instantiated value in the United States that led to the death or injury of certain celebrities known for using this saying. Yet another student focused on the proverb, "A man is as old as he feels, and a woman is as old as she looks," to illuminate her families push against cultural norms as she was growing up by encouraging her to finish her college education in engineering. The writer ultimately uses the critique of this saying to affirm her role as a female scholar and engineer; she even emphasizes the importance of remixing this language to affect change in cultural perceptions of different genders, offering the replacement saying, "A person is as old as he/she feels!" Students in Parts 2 and 3 of this sequence are led to examine and analyze

the link between their individual language resources, histories, or personal meanings and the larger socio-cultural interpretations or nuances of those sayings. Through this process of analysis and examination, students can begin to internalize and more positively reaffirm the relationships among those internal resources and external socially-constructed meanings.

For the final portion of the sequence, students created a presentation meant to depict each part of the larger project. Students then created a pop-up museum of language and presented to one another and passers-by in a public area on campus. This final step of the project helps students not only mentally shift from personal to social but also display that work publicly. This pop-up language museum of sorts provides students the ability to publicly display their work which creates motivation through the authentic audience and situation, but specifically connecting to the affirming and re-appraisal of their own linguistic resources, students take a personal part of their language repertoire and teach it to others in this public forum. And in this forum, students do not simply provide a denotative anchor, they provide their own personal connections as well as the larger history as mini-subject matter experts in the piece of language that they have studied. Through this culminating presentation, students can develop confidence and take the personal value of a piece of language and potentially shift the external value of that saying through their own narratives and analysis. Adding another layer to this benefit, because these final presentations incorporate a multimodal component to them, it can be a much more effective venue for codeswitching or remixing by linking to audio

pronunciations of the students' pieces of language, once again providing opportunity to create more porous borders between socially-constructed language boundaries.

Description, Adaptation, and Application of Ideas

In the three practical descriptions of classroom activities above, I attempt to apply the more theoretical translingual epistemology. In articulating a pedagogy undergirded by a translingual epistemology, I hope to emphasize the need to go beyond external translingual practices and move toward communicating a view of language that affirms student's internal resources first. Using activities like those offered here, I attempt to guide my students toward more effective external language use after helping them to re-appraise the various resources that they possess, so students can be introduced to the value of their own individualized linguistic repertoires, their (L)anguage, which often gets backgrounded or even devalued.

Other instructors can borrow, adapt, or dismember the above curricular items as they see fit to accomplish the goal of affirming students' linguistic resources by leading them to integrate linguistic knowledge and experiences rather than bifurcate these resources because, as observed through Anzaldúa, this duality leads to a delegitimizing, devaluing, and backgrounding of the student's unique linguistic repertoire. I have found myself more successful when introducing such hot button issues to mixed crowds if I emphasize Rogerian practices and question asking while also being prepared to give some of the linguistic political history of the nation or region (i.e. Why might the U.S. not have an official language? What state level legislation has affected the local context? What factors complicate these socio-political factors? etc.). If confronted more directly,

the tensions of a contact zone may flare, in the very ways that Pratt emphasizes (1991), but they would flare unnecessarily. Does not the discipline possess many rhetorical options for minimizing or de-escalating these tensions to a manageable simmer where intellectual, social, and emotional identity work can be accomplished effectively?

Conclusion

One key premise of this article has rested on the idea that knowledge and linguistic resources, while often compartmentalized into socially constructed categories which become mentally and culturally sedimented, are actually capable of travelling across porous category membranes—a linguistic or cognitive osmosis of sorts. Along these lines, an integrative translingual pedagogy encourages learners to bring all past knowledge and linguistic resources to bear when attempting to address the challenges of academia and life in general, but students can often maintain a reticence in this area linked to constructions of self and identity along with incumbent low appraisals of those same resources leading them to a habit of backgrounding certain knowledge and language resources as well as the identity cross-sections connected to those resources.

For this reason, one primary goal that I maintain for the duration of my time with my students is to give them the ability to see those knowledge resources not only as accessible rather than compartmentalized, as adaptable and fluid rather than static and fossilized, but most importantly as possessing greater significance and value. I want students to not just have a right to their own language and knowledge, but I attempt to help them re-appraise those resources at a higher value: and beyond the self-reappraisal, I

want students to extend that re-valuing beyond their own resources to the resources of their fellow students.

To accomplish this goal, I have attempted to enact and articulate an integrative translingual pedagogy hoping to draw out and affirm the students' complete language profile connected to their complete life experiences: with school, with work, at home, in relationships, in sports or other extra-curricular activities. This pedagogy aids students in (re)discovering and re-contextualizing their own knowledge, so they can foreground their linguistic resources from those past experience venues to address the challenges of academia. Through this pedagogy of affirmation, students can address these challenges as a more unified self, not a singular self, but as a unified composite self with multiple facets. And so, while the purpose of this article rests in a primary goal of equipping fellow instructors in their endeavors to deliver an affirming pedagogy through practical implementations—and I do give concrete techniques and activities—that pedagogy rests on a specific foundational perception of learning and knowing and coming to know, a perspective that is both cognitively and linguistically integrative, what I call a translingual epistemology. My goal then is to highlight this translingual epistemology as a way of integrating and affirming students' identities and thereby re-appraising their existing language and knowledge resources. Returning to Anzaldúa, "at some point, on our way to the new consciousness…the split [is] somehow healed so that we are on both shores at once" (p. 100, 2007).

Ultimately, a translingual epistemology encapsulated in an integrative translingual pedagogy leads to a pedagogy of affirmation, a linguistic healing of sorts, not just for

traditionally defined bilingual, multilingual, and non-native speaker students but even for students who traditionally are considered monolingual or native speakers. The translingual epistemology helps students re-evaluate not only their linguistic resources but also the cultural and experiential knowledge that often ties to such resources. Students begin to de-compartmentalize resources, experiences, and knowledge as a result of engaging this epistemological stance and re-integrating all these resources to negotiate meaning.

Connections and Limitations

This second article connects with my first in this dissertation by reinforcing the need for more affirming and valuing of student resources and identities, much like we see in my discussion of the social microcosm and commodification framework of Article 1. Further, discussions of epistemology and how one values knowledge presented in this article will continue to be salient as I move into the third article and the final section of this dissertation project. The additive thought processes of knowledge resources will also reach forward into the final section as I apply it more fully beyond the individual and the classroom to the discipline of Writing. That being said, some scholars may suggest that the classroom practices in this article and the presentation of a translingual epistemology or translingual pedagogy is adding unnecessary neologisms or obfuscating research in second language writing. However, the complexity of this disciplinary division will be addressed more directly first in Article 3 within the context of the translingual approach then within the larger context of the discipline of Writing, and this will be done with a

desire to mend the divide where possible through re-appraisal and re-valuing processes described thus far in the project.

3: Familia Académica: Translingual History and the Epistemology of Erasure

"If the activity of writing is now being understood differently, and new concepts define this activity beyond separate languages, we have to ask if there is any benefit in keeping alive the discipline 'second language writing'" (Canagarajah, 2013c).

"We are writing…to call attention to…a growing misunderstanding that L2 writing and translingual writing are somehow competing with each other or, worse yet, that one is replacing the other" (Atkinson et al, 2015, p. 1)

"The translingual model has been discussed frequently in relation to L2 writing research and teaching models. But the discipline of L2 writing and the translingual model do not so much intersect as run parallel; to entwine L2 writing in oppositional translingual discussions or vice versa is to misunderstand both L2 work and the translingual model" (Donahue, 2016, p. 148)

Discordant moments like these from the last few years have made it challenging to establish clear functional relationships between and among scholars who concern themselves with writers from culturally and linguistically diverse backgrounds, and some of the rhetorical practices used by these scholars have done more to exacerbate the situation, intentionally or unintentionally, creating conflict in this community of scholars. While the following discussion emphasizes the particular tensions among scholars in second language writing and translingual writing, this SLW-TL conversation, represented through an etymological history, acts as a case study of sorts pointing to problematic rhetorical practices and epistemological approaches to past scholarship that seem to support questionable forms of scholarly revisionist history.

To begin our case study, tense discussions regarding SLW and TL have crossed multiple journals (*JSLW*, 2013; *PMLA*, 2014; *College English*, 2015; *Composition Studies*, 2016), embedded themselves in edited collections (Canagarajah, 2014; Matsuda, 2014), and found dynamic outlet even through social media with some senior participants (Matsuda, 2015; Canagarajah, 2015) offering a bottle of expensive red wine to facilitate

more congenial discussion. Between articles like the "Open Letter" (Atkinson et al, 2015) and "Clarifying the Relationship…" (Canagarajah, 2015), concerns have been expressed in connection to disciplinarity, language identity, pedagogical approaches, and other additions to the less than orderly entanglement that has become the translingual and second-language writing relationship. Through the following discussion of this still formative relationship, I intend to contextualize, analyze, and assuage at least some of these tensions, first, by providing a more robust historical account of translingual writing since the 1950s in four phases, and second, by examining prevalent scholarly patterns that might be contributing to the unnecessary establishment of separate camps among scholars connected to what I view as complimentary approaches to language and writing studies.

For a few years now, I have held a precariously dialectic positionality, considering myself both a second language writing scholar and a translingual writing scholar. I worked my way into translingual scholarship through what some may consider a backdoor. As a junior scholar, I began digging into contrastive rhetoric which led me to intercultural rhetoric—both of which have possessed a strong presence, if heavily contested (sometimes for more political than scholarly reasons), in second language writing studies. My inquiries led me to discover translingual writing. When I first began researching translingual concepts, I was not only surprised by the paucity of scholarship in rhetoric and composition as recent as 5 years ago but also amazed at the significant presence of translingual scholarship in other fields beyond composition prime. My initial searches kept shifting me into scholarship in Comparative Literature and Cultural

Studies. This became more than just intriguing when I began seeing senior scholars in writing studies and SLW describing translingual as a "neologism" or a "relatively new term" (Canagarajah, 2014, p.1; Matsuda, 2014, p. 478), a perception that continues to be perpetuated if in a nuanced way (Trimbur, 2016).

And so, I came to appreciate the conceptualization of a translingual approach to writing and language before the move became as popular (and contested) in the discipline; I enjoyed thinking of it as the next and more accurate instantiation of contrastive/intercultural rhetoric a perspective more recently partially confirmed by Belcher (2014). Since that first year or two of enjoying the potential implications of translingual concepts, approaches, and practices and also attempting to develop FYC curriculum that took these concepts into account (see Article 2 of this dissertation), I have grown more and more concerned with the aforementioned tensions which have arisen among scholars of second language writing and scholars of translingual writing/literacy/ideology, as many junior scholars have.

To try to frame this concern to others, I like to say that I have many academic aunts and uncles as a junior scholar, and unfortunately, they don't always agree. We all have our own versions of this idea and trying to maintain a unique positionality while tension rises among these family members can be challenging. Within the context of this family tension between SLW and TL scholars, I will illuminate what appear to be the potential (mis)understandings that have derailed a more productive familial relationship. First, through a historiography of translingual usage, I hope to better contextualize the ongoing claim of newness and problematize existing perspectives on paradigms that seem

to be adding to the latent tension.

A Historical Flashpoint

To gather data for the historical portion, I used a corpus analysis approach combined with database research, trying to trace the specific term *translingual* etymologically through its scholarship and usage. I did allow for words with alternate endings like translingualism, but I ignored similar words like *translinguistic* for the sake of this study. To accomplish this research, I took advantage of the digital archives of specific journals—CCC and College English—then broadened my search to cull the resources available through Arizona State University's online databases and repositories like Academic OneFile and JSTOR. I also examined the CCCC's program pdfs from 2000-2015 Using the digital Find function to count the number of instances that *translingual* occurred (a partial representation is shown in Table 1). At one point, I contacted Professor Patrick Scott, the author of a work from 1990, regarding a footnote he had made about the term's origin. His help was crucial in discovering not only my oldest source, but a handful of other sources as well, particularly from comparative literature. In Table 2 below, I have provided only a representative sampling of the many sources discovered through these various processes.

The Pedagogical Phase

But to begin this history, rather than work strictly chronologically, I will start where the most recent phase in composition appears to have begun—and with which more scholars in language and writing studies are likely to be familiar. I identify this phase in the translingual history as *the pedagogical phase*. In 2007, an oft overlooked

moment occurred: At that time, an MLA Ad Hoc Committee chaired by Mary Louise Pratt, published the report, "Foreign Languages and Higher Education: New Structures for a Changed World," which had been years in development and situates itself "in a post 9/11 environment." At that temporal moment, the committee declared that "the language major should be structured to produce a specific outcome: educated speakers who have deep translingual and transcultural competence." One might describe this point on the timeline as a landmark moment or flashpoint for proponents of a translingual perspective, establishing a need to incorporate translingual pedagogies in the classroom. This report and its pedagogical recommendations came before the more commonly known works like Horner, Lu, & Matsuda's (2009) *Cross Language Relations in Composition* and "Language Difference in Writing: Toward a Translingual Approach" (Horner, Lu, Royster, & Trimbur, 2011) as well as the ensuing flood of publications and presentations of the last five years in journals and monographs. Corroborated by Matsuda (2014), this unusually rapid uptake and growing popularity of TL amidst the composition community of late can also be seen if we apply a corpus analysis approach to CCCCs programs over a span of 5 years, from 2010 to 2014: in these years, we see a nearly exponential growth in the mention of *translingual* at the flagship conference for college writing (see Table 1).

Year	# of Occurrences in CCCC Programs
2010	3
2011	5
2012	8
2013	15
2014	29

Table 1: Translingual occurrences in 4Cs programs, 2010-2014.

Ultimately though, the MLA report only marks the beginning of the most current instantiation of TR, but for writing and language scholars to understand where this area

of study is going, it would help to reflect back on the term's history. Without acknowledging this etymological progression of usage, we, as both scholars and pedagogues, rob ourselves of a deeper understanding of this term's implications in light of its historical contextualization, and as we will discover in later sections, we may also be reinforcing a questionable form of revisionist history connected to a problematic deeper epistemological leaning.

The Claim of Newness

While it is not uncommon to proclaim the novelty of a technique or approach in academia—in fact it is a requirement for many fields of study—claiming newness can create tension in any field if it is perceived as overstatement, especially in the humanities where valuing interdisciplinarity has been growing, because inaccurate claims of newness can instate forms of revisionist history to the detriment of past scholarship. This section will provide a glance into how claims of newness create rhetorical challenges as they pertain to our *translingual* case study. This section will also provide groundwork for later sections that will articulate both a translingual history and the epistemological leanings supported by claims of newness. The SLW-TL tension appears to stem from at least two key things as I see it, the rhetorical positioning of translingual approaches as new and the push by some scholars to use translingual concepts and methods as a replacement for existing scholarship without fully engaging with that existing scholarship, to the potential detriment of scholars, writers, and students.

In some instances, declaring newness may act rhetorically as little more than setting a temporal guidepost; in other instances, claiming newness may be a way to

stimulate the reader and emphasize the urgency or "need" of the "new" approach. So, when scholars like Canagarajah (2014, p.1) go so far as to declare that "the neologism 'translingual' is indeed needed," they may just be attempting to engage the reader. However, by describing *translingual* as a neologism, Canagarajah could also be attempting to set the term/concept/approach up as a new way of defining the linguistic world, a translingual ideology as Bawarshi (2016) describes it: Because while in simple denotation, "neo-" means "new" and "-logism" could simply be defined as "word," connecting to the "logism" of the Greek *logos* indicates the connotation of more than a new word or a fresh signified. Following an augmented Hellenistic tradition (Graham, 2006), the Encyclopedia Britannica describes *logos* as "the divine reason implicit in the cosmos, ordering it and giving it form and meaning" ("Logos"). In this moment, then, Canagarajah does not seem to simply identify *translingual* as a new word or even a new important word: he elevates *translingual* to a role where it possesses the potential for bringing about a paradigm shift in language studies, for "[re]ordering" our linguistic universe. Whether what is being presented is actually new or not, positioning something in this way rhetorically can increase attention and stir up a field, even advocate for a position or group of people affected by that position. One might argue that this rhetorical practice allows scholars, especially highly esteemed senior scholars like Canagarajah, to generate "heat" (Silva, 1990, p. 18) and warm the field toward a particular way of thinking.

Still, to introduce the term *translingual* as a neologism does not ring through as completely accurate, which again does not negate the rhetorical potential for generating

heat. One might say *translingual* is new to composition or writing studies or even that it is acting as a way to unify a variety of values which have been articulated previously in various areas of language studies; However, the term itself and many of the values it has begun to encompass have existed for decades (Trimbur, 2016; Gilyard, 2016) which creates dissonance with claims of newness. To explain this dissonance, while the current phase of usage for *translingual* does have a sense of newness, the earliest actual instantiation of the term to my knowledge dates to a 1953 Stanford University master's thesis on *The Use of Refrain in the Poetry of William Dunbar* (Umphrey). Thus, one might argue for the newness of translingual terminology in composition studies or for the newness of scholarly attempts to create a comprehensive pedagogy or approach connected to *translingual*—though many of these pedagogical attempts still appear as works in progress: Unfortunately, though, in the current pedagogical enactment of this term and in selected bibliographies created by proponents of translingual concepts, the term's etymology and past usage lack acknowledgement in a significant way. As P. K. Matsuda shares (2013, p. 130), this oversight could be "because the movement is so widespread, it is difficult to pinpoint a single exigency or to date the exact beginning of the current linguistic turn." In short, Matsuda indicates that the position of a translingual ideology appeared very suddenly within composition making it challenging to point to a specific ontological moment because of the flood of scholars discussing translingual approaches and ideologies.

More recently, this lack of historical positioning has been addressed in brief. Trimbur (2016, p. 220) takes a revisionist brush to Shaughnessy and Bartholomae,

saying, “Translingualism . . . may be a new term, but its attention to language differences has antecedents in US college composition.” In his prehistory here, Trimbur establishes the existence of translingual values connected to language difference in key moments of composition history. Trimbur does not place the term *translingual* itself as much as he places guiding principles of the term which also coincide with the 1974 SRTOL statement, “a touchstone for progressive language campaigns” as Keith Gilyard (2016, p. 285) describes it. However, Gilyard expresses his concerns about completely equating these historical moments with certain aspects of translingualism. Still, both Trimbur and Gilyard, even as they are attempting to challenge some of the historicity of TL scholars, would be more often aligned with rhetoric and composition more than second language writing or other fields/disciplines like applied linguistics or world englishes which possess a stake in how the translingual discussion develops; and while I have heard many scholars voice concerns privately about TL and how it is being positioned rhetorically (Jordan, 2015, p. 380), there do not appear to be many dissenting voices in print beyond those already mentioned. So rather than dig into the contentions further at this moment, I will shift to exhibiting and articulating a brief history of TL scholarship and usage as a way to provide in-roads for deeper analysis.

Highlights from Translingual History

The following few sections will develop a skeleton of the etymological history for *translingual* in three phases: the fledgling phase, the early phase, and the beginning of a greater proliferation. This skeletal history will provide an in-depth backstory for the above-described claims and concerns about the newness of the term *translingual*. In

providing such a backstory, I will intend to provide a case study for comparison for the following sections which delves into the epistemological implications to claims of newness in academia, filtered through TR-SLW scholars.

The Fledgling Phase (1950s to ~1970)

As previously mentioned, an effective ontological moment for the term *translingual* comes from 1953, and this moment begins the first of four phases of translingual scholarship and usage. This early phase is characterized more often by use of *translingual* without much explanation, definition, or meta-awareness beyond what can be inferred implicitly from context. In this initial moment, Lee Umphrey Jr. uses *translingual*, over six decades ago, while focusing on literary analysis of a 15th century Scottish poet using experimental/cross-linguistic rhythmic patterns. Umphrey uses this enactment of TL to discuss the effect(iveness) of intentional language changes on "our sense of the norm" (p. 71): the discussion may partially explain why TL had not been enacted as a pedagogy until more recently: In this moment, the author speaks of readers whose "understanding is often not specific enough to produce any feeling except bafflement" when they are confronted with a translingual phrase, and these readers are put in contrast to the few with a specialized understanding of a particular usage who might find it particularly engaging (p. 71). This initial instantiation seems mildly cautionary, and it also takes into account the audience impact of these moments of translingual experimentation. In short, Umphrey speaks of the powerful nature of translingual experimentation for a uniquely sophisticated audience without neglecting its potential to confuse audiences who possess a less-developed, even "vague, translingual

sense" (p. 71). He basically indicates that general readers (more accurately, sedimented western English-speaking normative readers) may not catch the impact or nuance of certain translingual techniques in writing, and specifically, even in poetics, which tends to be a more flexible form of writing.

While further enactments of TL may exist prior to or around this time, I discovered no other usage until the 1960's. In 1964, Professor Walter Arndt, winner of the "Bollingen prize for the translation of poetry," used *translingual* in his article "Traduttori, Traditori?" to describe the act of literary translation as "this constant admixture of translingual experiences in seemingly 'national' writing" (Arndt 1). Therefore, Arndt not only connects *translingual* to the then nascent translation studies, but both Umphrey and Arndt root *translingual* to literature studies, and specifically, comparative and poetic studies. The term's role within comparative literature becomes further anchored when Albert S. Gérard makes the retrospective statement from 1986 that "the early sixties saw the germination of a comparative, i.e. translingual, approach" (p. 1013). Like Gérard, over the next few decades, scholars continue to inscribe TL within these areas of research.

Then again in 1966, a different vein of usage is opened, one with a clear sociolinguistic focus, where Heinz Kloss, a German linguist, makes use of *translingual*. In his article, "Types of Multilingual Communities: A Discussion of Ten Variables," Kloss shares in one moment that the monolinguistic lingua franca of a nation "constitutes discrimination" while also saying that this "embarrassingly inherent" discrimination "may be wholly unavoidable, however, and perfectly excusable if a national framework

having translingual and transcultural communication is to be created and/or maintained" (136). Even though his use of "embarrassing" and "excusable" seem to work at cross-purposes to his main goal here, his commentary in the article itself further nuances these statements. Still, for historical purposes, his instantiation of the term creates an early positioning of *translingual* within the field of sociolinguistics while also utilizing the term in the context of national language policy/politics and in juxtaposition with monolinguistic practices.

Ultimately, these three early works by Umphrey, Arndt, and Kloss act as key moments of positioning even though these authors do not elaborate or theorize deeply. Nevertheless, through these scholars, *translingual* gets injected into both literary and linguistic fields and connected to aspects of poetics, translation studies, and language policy. As we move into the 1970s and 1980s, we will begin to see further nuancing through implicit usage as well as the addition of a few more interesting outlier contexts.

The Early Phase (~1970 to ~1990)

Continuing on, if the prior sampling of sources from the 50s and 60s acts as a flexible or fledgling phase of germination, the next two decades could be considered the early phase of *translingual* usage. This phase is characterized by a greater variety of instantiations and experimentations and a regular, but not necessarily robust, representation within publications. Continuing along the lines of both poetics and translation studies, the next instance of usage draws a parallel between "the translingual process" and the act of meta-poetic translation (Holmes 96). Articulated by the de facto founder of translation studies, James S. Holmes (Munday 7,10), this usage from "Forms

of Verse Translation and the Translation of Verse"—originally published in 1969 and then anthologized in 1970—links the term to a process of translation, though the example still holds minimal explanation. So, the importance of this instantiation of the term comes more from who made use of the word rather than what was said about it. As a second instance, adding to the breadth of usage in this phase, the field of psychology houses an early outlier moment of usage from within an autobiographical case study which mentions "a clever piece of trans-lingual puns and verse" being given in a romantic interaction (Goethals and Klos 338). Despite the ambiguity of this comment (i.e. the fact that no title publication is named), the adjectival use is descriptive of a literary work. And although this outlier from 1970 is separated less by usage and more by academic field, its presence asserts the proliferation of TL at the time.

Moving from these outlier moments of the early stage, more common usages align in four primary veins of instantiation extended from the 1960s: For instance, within comparative literature, some scholars discuss translingual pun and language play in authors like James Joyce or Samuel Beckett whereas a good number of other scholars—the aforementioned Gérard, etc.—enact TL specifically within discussions surrounding African writers of European languages like Tutuola, Achebe, and Okara. Still further, beyond these literary enactments, we find scholars also engaging with the term in applied linguistics contexts—working on technological, bibliographic, or business applications and even in language politics (See Table 2 for a representative overview of categorized sources). Within these types of enactments, scholars in this early phase of the 70s and 80s

also seem to lean toward two philosophies behind the usage, internal and external: While some scholars in this early stage use *translingual* to describe an act of communication equating to translation between parties with different sedimented linguistic registers, others see *translingual* as an internalized act of a writer. In both philosophies, scholars enact a form of the word to address language interchange.

To dig more deeply into a few particularly salient texts from this period, Hugh Kenner's book, *Joyce's Voices*, begins to resituate *translingual* in such a way as to partially mirror the current usage. In describing Joyce's works, Kenner mentions "a translingual ear" and gives contextualization to this personified usage with a parenthetical description of Joyce's history saying, "Joyce's household language was Italian, his public language during the Ulysses period successively Triestino, Schweizer-deutsch, and French. He was normally poised between some other language and English" (p. 15). In this early usage, Kenner seems to nonchalantly roll past *translingual* as if his readers should be completely familiar with the term, which from a purely semantic perspective makes sense. Kenner's relaxed usage does not seem to be connected to a translation-centered meaning that we find in our other instantiations from the 1970s. Instead, the author uses this embodiment to create a personified enactment of the term. Further, the author makes use of a more ostensive methodology defining translingual here through context by referencing the many linguistic resources that Joyce regularly operates within and "between." As a well-known literary critic publishing more than 25 works over multiple decades, Kenner's use of *translingual* mirrors the impact of Holmes' use.

Beyond Kenner and comparative literature, one use displays the term being used

Areas of Usage and Scholarship		
Translingual Pun		
Sighle Kennedy	*Murphy's Bed: A Study of Real Sources and Sur-real Associations in Samuel Beckett's First Novel*	1971
Henry Leeming	"лъпогласъижесЖшевитъ: James Joyce's Slavonic Optophones."	1977
Dolores Warwick Frese and Brian Stonehill	"The 'Nun's Priest's Tale:' Chaucer's Identified Master Piece?"	1982
S.J. Harris	"Ovid Decoded? Metaformations. Soundplay and Wordplay in Ovid and Other Classical Poets Review."	1986
Sub-Saharan/African Literature		
Albert S. Gérard	Black Africa: Literature and Language by Vladimír Klíma; Karel František Růžička; Petr Zima Review	1979
Albert S. Gérard	"New Frontier for Comparative Literature"	1979
Albert S. Gérard	*European Language Writing in Sub-Saharan Africa, vol. 2*	1986
William F. Feuser	"Comparative Literature as a Distinct Discipline: A Superfluity by Seun Ige Review"	1988
Technological / Bibliographic / Business		
Lucia J. Rather	"Exchange of Bibliographic Information in Machine-Readable Form"	1977
Jonathan Pool	"Design of a Computerized System for Global Translingual Communication"	1982
Janet Sutherland and Francis Lide	Conference presentation "The Japanese as Linguists: Translingual and Intercultural Communication in a Japanese Computer-Assembly Plant in Germany"	1991
Language Politics – Public, Geographic, Political Sphere		
Kuan Yew Lee	"Portrait of a Good Citizen"	1979
Eddie C. Kuo	"Measuring Communicativity in Multilingual Societies: The Cases of Singapore and West Malaysia"	1979
Patricia Merivale	"(Reflections Upon) Free Trade and Undefended Borders"	1989

Table 2: Representative TL occurrences by scholarly area. This table displays a sampling of sources that use the term translingual and the type of usage as well as the text's author, area, and date of publication.

publicly, internationally, politically, and within education in 1979. This instantiation is articulated by the Prime Minister of Singapore in response to the Goh Keng Swee *Report on Education-1978* as he addresses an "ineffective bilingualism…stemm[ing] largely

from the peculiar situation created by existing bilingual policy in which the languages of instruction (primarily English and Mandarin) were not spoken at home by some 85 percent of school children" ("Report" qtd. in Lee). In his reply to this report, Prime Minister Lee encouraged the enactment of translingual negotiations to keep students from being hampered by low language proficiency:

> During this period of transition into effective bilingualism, we should encourage those who cannot be bilingual to be 'translingual,' that is, to speak to each other in different languages, and to understand each other without translation. This requires less ability and little effort. It is easier to understand what is said in a second language than to express one's thoughts in it. 'A' speaks to 'B' in Hokkien. 'B,' who understands Hokkien, replies in Mandarin, and is understood by 'A.' (Lee 1)

Through his use displayed above, Lee adds to the sociolinguistic vein of usage initiated by Kloss, looking for practical incorporations into political life: And more importantly, Lee articulates a dialogue model in addition to his rationale to aid his constituency's linguistic development. This example places *translingual* squarely in the political and educational realms, but from a scholarly perspective, Lee's referendum of sorts goes unnoticed in the current pedagogic phase, though he was cited later in 1979 by Eddie C. Y. Kuo who discusses linguistic and cultural assimilation as well as stages of linguistic stabilization or lack thereof.

The Beginning of a Greater Proliferation (early 1990s to the early 2000s)

More prominent and more substantial usage of the term begins appearing in the hands of language scholars, specifically connected to studies in comparative literature during the third phase. This phase reveals greater metanarrative and scholarly reflexivity surrounding translingual concepts and boasts multiple full manuscript publications (Liu,

1995; Kellman, 2000, 2003). To introduce and exemplify this phase, Patrick Scott's 1990 article, "Gabriel Okara's 'The Voice': The non-Ijo reader and the pragmatics of translingualism," both declares a point of chronology for translingualism and presents Scott's definition for this concept. Acting as a thorough case study, Scott's article, provides an in-depth analysis of an explicitly labeled translingual writer and translingual writing practices. To contextualize his analysis, Scott begins with an act of classification as he declares that "'Translingualism' may be defined as the purposive and artful reproduction within one language…of features from another language" (1990, p. 75): Further, in an endnote, the author references his initial source for the term. Scott reveals that "The term 'translingualism' was, I believe, first coined for Amos Tutuola's transposition of Yoruba syntactic features into English" (p. 87), and his statement could very well be true because the term is associated with Albert S. Gérard who, in 1986, declared that "the translingual approach is by no means new" ("Introduction" 1016-17).

Of greater importance, however, Scott's commentary here is one of the few moments of metadiscourse in translingual scholarship and usage up to this point. While most former enactors of the term tend to give less explicit definitions and avoid acknowledging a lineage of citation, Scott anchors his work within the larger conversation, articulating a fuller definition of usage and attempting to direct future scholars to the term's history. As this phase of greater proliferation continues throughout the 1990's and beyond, we see dozens of scholars across disciplines following Scott's pattern, anchoring definitions and using translingual concepts as various points of analysis, including three full manuscript publications in comparative literature—Lydia

He Liu's (1995) *Translingual Practice: Literature, National Culture, and Translated Modernity—China 1900-1937* and Stephen G. Kellman's *The Translingual Imagination* (2000) and his anthology (2003) *Switching Languages: Translingual Writers Reflect on Their Craft*. (It is important to note that while TL in comparative literature is growing during this phase of proliferation, scholars continue to publish in the aforementioned outlier categories.) These larger manuscripts give credence to TL concepts during the time, and this greater popularity and proliferation in the 1990s also coincides with the growth and greater institutionalization of Cultural Studies as a compilation of critical approaches in many English departments. In fact Liu makes this tie explicit saying, "I rely on the idea of translingual practice to tackle afresh some of the major methodological concerns in comparative literature, historical scholarship, and cultural studies" (Liu, 1995, p. xviii). Because of this focus on cultural studies, Liu's work also connects to enactments of TL associated with language policies/politics, which may explain why she is one of the only 20th century scholars mentioned in the current pedagogical phase.

Worth noting, within the more recent manuscripts in the current pedagogical phase, *Translingual Practice: Global Englishes and Cosmopolitan Relations* and *Literacy as Translingual Practice: Between Communities and Classrooms,* minimal reference to prior works are noted. Liu is only referenced once by LuMing Mao, and Kellman gets one reference per work, though in 2014 he did share an MLA panel with Canagarajah and a few others to discuss translingual concepts. It is possible though that Canagarajah was referencing Liu by association with the borrowed portion of Liu's title, *Translingual Practice*—assuming he was aware of the work. To my knowledge, he has yet to quote her

in his publications, and there seems to be no reference to any pre-1992 scholars in either the book or edited anthology.

To some, the above highlights of usage connected to the term *translingual* will likely appear overstated. Whereas, others may find my attentions here little more than cursory; after all, I have not attended to Aneta Pavlenko's salient conversation on being translingual in her book, *Bilingual Minds* (2006) or Alistair Pennycook's (2008) response, "Translingual Practice," from the *ARAL*. Nevertheless, for the purposes of this article, I am hesitant to belabor these moments further. If nothing else, through this historical section, readers have been provided with anchor points for reflecting on the claims of newness made during the more recent pedagogical phase in composition which I have already discussed, and further, readers can begin to map some aspects of the translingual etymological heritage. But while this history may establish a timeline and counter the claim of newness, more than anything else, it helps us reorient to a more productive scholarly future.

Light and Heat: Epistemological Paradigms

This section discusses established epistemological paradigms common to academia and uses the previous history and key scholars in the conversation as a case study which may indicate how to put future scholarship on a productive path for the future. This skeleton of a history ensures that we keep heading in any progressive direction at all as a field, as opposed to simply retracing our scholarly steps, a concern expressed in second language writing decades ago (Silva, 1990). This concern lies at the core of TL-SLW tension for many second language scholars who have, since the early

1990s, been warned against the "merry-go-round of approaches [which] has a number of negative effects on the discipline: [but as a start, it] generates more heat than light" (Silva, 1990, p. 18). Some would argue that this perspective helped SLW scholars avoid some of the back-and-forth of the process/post-process debate—among others—that occurred in composition prime through the 1990s and early 2000s. Beyond the merry-go-round metaphor, Silva sets up a spectrum for scholarship with Light at one end and Heat at the other as a way for the field to categorize effectiveness of scholarship.

In discussion of scholarly paradigms, Light would equate to the delivery of new knowledge or perspectives or understandings that allow for deeper thinking. Light is meant to brighten, to reveal what lies in the shadows, the untouched critical thoughts that hide beneath the surface of a topic, discussion, paradigm. Heat on the other hand is designed to provide passion or comfort or liveliness. If we think of this in terms of rhetorical actions/activities, Light parallels acts of analysis or evaluation or reflection, those cognitive actions that emphasize the *logos*—thought understanding etc. In contrast, academic activities that link to a positive version of what Silva has described as Heat may be more along the rhetorical lines of theorizing or advocacy or inspiration or rapport-building, and these activities may align more with appeals to *pathos* or even moral imperatives. When still in a positive part of the spectrum of rhetorical purposes, Heat is connected to activities designed to invigorate, enliven, and engage. For humanities scholarship to be most effective these two things, heat and light, must be in balance—though it might be inaccurate to put these on a purely linear scale. Scholars need to provide understanding and knowledge (Light) and advocate or inspire (Heat).

Trouble arises when this balance between these two items is not accomplished or when we assume that they must necessarily exist on a spectrum at all, but the negative effects rarely make themselves obvious immediately. What Silva warns against is the "merry-go-round of approaches" which can produce heat and enthusiasm, but at its extreme, this heat can become untempered, stemming from unnecessary friction or aimlessness. Thus, some scholars, who are impassioned and inspired but have not turned the lights up fully by addressing previous scholarship, may end up presenting the old perspectives, information, and approaches as new. Conversely, an overemphasis on producing light without the controlled warmth and comfort of the heat is what leads to cold florescent lighting in many office buildings. The light exists, but it does not necessarily inspire or invite people in. Ultimately, though, most scholarship falls along a spectrum between light and heat. The danger is glorifying one form as better than the other when, just as most luminaries do, there should be a synergy or symbiosis of the two values based on the rhetorical and scholarly needs of a short-term exigence and a long-term purpose. Suffice to say, Heat and Light are not necessarily mutually exclusive.

Still, Silva has not been the only scholar who has given warning against too quickly dropping or taking up particular methodologies, perspectives, and paradigms. These concerns are also supported by Ann Raimes' disciplinary metanarrative, "Out of the Woods: Emerging Traditions in the Teaching of Writing," from the same time period in SLW history. One of her primary arguments concerns the complex nature of writing, and she tells scholars that "this complexity may mean that no one single theory of writing can be developed (Johns, 1990a) or it may mean that a variety of theories need to be

developed to support and inform diverse approaches (Silva, 1990). In either case, recognition of complexity is a necessary basis for principled model building" (p. 421). Nevertheless, while she explicitly describes writing, she is addressing ways of viewing knowledge about writing. Further, Raimes' model displays the benefits of a reflectivity that discovers the effects of past scholarly emphases on current practice. So, the knowledge, which in one moment would have been worthy of abandonment according to some scholars, gave Raimes insight into current and future paths which might be available: Basically, through Raimes' complex epistemology, we find that looking back helps us discover and understand patterns in scholarship—patterns both to follow and to disrupt but not to ignore or abandon.

The Epistemology of Erasure

This final section acts as a culmination of the previous sections pointing more directly to the importance of problematizing claims of newness in scholarship generally, and it draws one final implication from the translingual case study and historical background above. Unfortunately, the claim of newness connects the current translingual phase closer to the full burn Heat portion of the spectrum and works counter to what Silva and Raimes depict as effective scholarly practices. Further, this claim of newness embodies a rhetorical move of replacement, which when instantiated consistently over time equates to what I will call an *epistemology of erasure*—a way of knowing or coming to know which encourages scholars to be knowledge pragmatists abandoning conceptual knowledge once they feel that it has lost its utilitarian value. Nevertheless, as the translingual history displays, we should not so quickly release supposedly outmoded

knowledge. To garnish this thought, a primary ideal of anthropological development is humanity's ability to gain, store, and disseminate social and cultural knowledge. Thus, knowledge is not simply stuff that clutters up our intellectual lives. Supporting this idea, in his plenary talk at the Symposium on Second Language Writing in 2014, Dwight Atkinson shared that one role of academia is to turn "knowledge into other forms of capital" (Plenary IV), in essence, encouraging scholars to find the value in knowledge that others may not be appraising at as high a currency rate.

And unfortunately, the currency rate for SLW scholarship was challenged in a significant way within a disciplinary dialogue of the December 2013 issue for *The Journal of Second Language Writing*, when Suresh Canagarajah asked the partial question, "The End of Second Language Writing?" (p. 440). This moment has acted as a more recent flashpoint in TL history and represents for many SLW scholars a pivotal moment in developing TL-SLW tension. Now, in Canagarajah's defense and as he has tried to clarify in a number of venues including social media, disciplinary dialogues as a genre are comprised of short thought pieces—in this case literally two pages—that are meant to lean into the wind a bit. This dialogue, as I was reminded by Lilian Mina's RSA 2016 presentation, had many senior scholars challenging current aspects and foci of second language writing. And further, Canagarajah has been vocal about the intentional use of a question mark at the end of his title to shift to the interrogative, so it is very possible that his rhetorical intentions were misread by many in the audience. As a final note, his work to support writers with diverse cultural and linguistic backgrounds cannot be downplayed.

That being said, despite this dialogue's minor position in the world of academia as well as in the long list of Canagarajah's publications, it seems to hold special power in SLW-TL conversation, and there are a number of rhetorically questionable moments in his contribution to this dialogue that require unpacking if we are to better understand the tension imbued here. Beyond the difficult deciphering of his title, Suresh Canagarajah, quoting and adapting from Thomas Kuhn, asserts in this piece that "when certain concepts have served their usefulness, they are abandoned and new concepts constructed to reflect our new realizations and pedagogies" (2013c, p. 441). In this moment, he makes two key assumptions which get reinforced further when he accentuates this view by saying, "that is after all the logic behind the rise and fall of intellectual paradigms" (2013c, p. 441). To break these assumptions down, first, by using the phrase "after all," he enacts a rhetorical call-and-response technique which assumes that his readers will give a silent nod or declaration of "amen," and more importantly, his use of the definite article "the" in front of his "logic" declaration implies that a singular perspective exists without counter or alternative views when, in fact, Kuhn's philosophy is only *one* logic which has been significantly disputed: In Kuhn's own time, Dudley Shapere challenged "Kuhn's blanket use of the term 'paradigm'" noting the vagueness of application among other things (1964, p. 388). More importantly, the fact that Kuhn was a "professor of the history of science" (Schlegel, 1963, p. 69) required that he reflect regularly on the anthropological developments of knowledge—even those pieces of knowledge, those concepts, which have supposedly lost their practical import to the scholarly community, and in fact, Kuhn created new observations from what others considered worth

abandoning. So, while it may, at times, make sense to put older scholarship on a backburner or file it in a long-term repository, complete abandonment of past knowledge seems unwise. To ignore various developments of concepts and instantiations from the past has the potential to put scholars on that merry-go-round—that carousel or circuit of unknowingly treading ground already covered. Further, because Canagarajah's perspective could be seen to argue for a reductive x then y philosophy of knowledge replacement, it does not indicate a "recognition of complexity" through its Kuhnian interpretation which contrasts Raimes' aforementioned philosophy of parallel epistemic development.

Still, Raimes' works as more than an epistemological lens for the dialogue above: it acts as a historical moment that goes beyond her time of writing in the early 90s because it reveals a tension between her complex epistemology of inclusion and the epistemology of erasure practiced in the disciplinary dialogue. The deeper tension here comes from Canagarajah's 1993 response to her specific work where he challenged Raimes' encouragement of less polemical theorizing. In this earlier moment in his career over two decades ago, Canagarajah offered the critique that "although Raimes' treatment of the subject is prudent and controlled, this very stance contributes to our dissatisfaction" (p. 301). The use of "our" here could be viewed as over-generalizing on Canagarajah's part, but it could also be that he is not being presumptuous. Perhaps he is indicating an awareness of a scholarly bent toward a more Kuhnian perspective both then and now. If this analysis of the situation is accurate, it would explain the exigency of both Silva and Raimes' work at the time. Perhaps Canagarajah's (1993) view of Raimes'

prudence and controlled articulation as "indecisive" (p. 302) or connected to "a lack of confidence" (p. 301) expresses a more widely held assumption about knowledge. Either way, to interchange prudence and lack of confidence seems like a bit of a stretch while discouraging the practice of appropriate scholarly hedging which Raimes displays. Later in his critique, he further challenges "her more than frequent references to 'false trails' [which, to him,] suggest that her stance results from an obsessive fear of making wrong pedagogical and theoretical choices" (p. 302). Yet for many, her desire to use caution reflects her scholarly awareness. She is not quick to toss out knowledge or to travel down—and potentially lead others down—a spurious path that is not yet fully illuminated without keeping track of where feet have already successfully trodden so to speak.

Beyond this earlier critique of Raimes however, in more recent years but before he did explicitly translingual work, Canagarajah can be seen enacting similar practices that indicate an epistemology of erasure. In his article, "A Rhetoric of Shuttling between Languages" (2006), Canagarajah structures his argument against contrastive rhetoric in such a way as to quickly move past this concept with a widely known and disputed history. And while CR has been challenged as well as supported extensively, Canagarajah (p. 161) attempts to move past previous CR conceptualizations by replacing them with his rhetoric of shuttling using a single ethnographic case study of an advanced multilingual writer for support (which is not the usual CR demographic). Even if one might agree with the argument and need for greater emphasis on "shuttling," the presentation of the argument is not substantial enough to dismiss CR completely. Through these multiple examples stretching two decades, it seems that there is a pattern

or tendency through a preference for Heat to enact an eradicatory epistemology consistently with less than substantial published reason for disregarding the former concept: this tendency may be stylistic, even unintentional at times, but it still establishes and maintains a precedent that may be less effective and sometimes politically or relationally disruptive for academia. Alternatively, one might point to Diane Belcher's (2014) article, "What We Need and Don't Need Intercultural Rhetoric for: A Retrospective and Prospective Look at an Evolving Research Area" as an example of Raimes' complex epistemology, within both the context of CR and TR, Belcher's article displays a more balanced valuing of past and present scholarship while still projecting future advancements, through the use of sufficient contextualization and hedging.

Closing Thoughts

As I began, I still hold to the value of both translingual and second language writing scholarship, and I am aware of the many academic aunts and uncles who work to better understand and equip writers with diverse linguistic and cultural backgrounds and needs. This academic family has a complex and sometimes forgotten, overlooked, and perhaps intentionally backgrounded history, which I have attempted to bring forward as a way to counteract the epistemology of erasure that has become so prevalent in academia and which has created tension as well as a false representation of both second language writing scholarship and the translingual history. This etymological history, even with its multithreaded scholarly development, barely begins to address the more conceptual ancestries which feed into translingual values, and telling the story of translingual development or highlighting its key flashpoints does not guarantee more peaceful

negotiations of scholarly space. However, by using the case study of translingual history to illuminate the epistemology of erasure, this work might still resolve misunderstandings caused by such orientations to knowledge or at least clarify the roots of thinking behind those understandings and, in doing so, open a more fruitful dialogue.

Connections and Limitations

The principles of this article continue to work toward a more comprehensive and affirming valuing of writers, but where the previous two articles focus primarily on students, this article begins shifts to applying those affirming and re-appraising principles to disciplinary divisions. Further, as a case study in an expansive discipline, the work here is only a beginning of a thought process, and the article needs the juxtaposition of those other additive rhetorical models mentioned in my introduction to the dissertation to properly contextualize the discipline, lest one acknowledge the one, but forget the other. I have tried to avoid acknowledging only the epistemology of erasure or the more contentious rhetorical preferences because we do have more cooperative and additive rhetorical patterns in our discipline, if less prevalent. In my final section, I provide these connections of an additive synthesis for the discipline of writing more directly.

4: Synthesizing a Holistic Vision of the Discipline: The 8 Aspects of Writing

When I meditate on the current scholarship on disciplinarity in Writing, I see a parallel to the struggles my student writers have about their own writing: In many ways, I see a devaluing of disciplinary knowledge resources or a clear identity crisis at the disciplinary level that causes us to fight and argue over words rather than develop a more complex understanding of ourselves and the component parts of disciplinary identity. To help this situation, what I would like to do here is make a case for how to define writing so that the discipline can frame itself holistically and more additively, acknowledging that in the same way a person leverages different parts of individual identities as part of a larger composite whole, the discipline of writing can also understand that its members may not need to compete or view themselves as either this thing or that thing, but instead they might build on rather than negate, being both this thing and that thing.

As I looked for a way to reconcile the diversity of opinions, definitions, and scholarship on writing in my earlier studies, I realized that as a scholar, it was not my job to challenge or correct work that I felt was incomplete because most perspectives are incomplete. Most perspectives are also valuable, even when incomplete. So instead, correction is only necessary for false or misleading logic. I can always choose to add to or clarify another's work, but for example, I don't disagree with Peter Elbow (1987) that sometimes closing my eyes when I speak is helpful, even if I also think rhetors need to respond to their audiences. Built into the early ways the discipline of Writing has been framed is the belief in a need for conflict and competition. From an identity standpoint, this puts the discipline at war with itself. Yet, we know that hegemony is more than

conflict and tension, it is the negotiation and working out of a balance of power that allows for the most effective society in a given context. However, in writing and in identity, we do not have to limit parts of ourselves so others can exist internally. We can view ourselves as 100% one thing as well as 100% another. The same way I, Gregg, as a person am not partially a husband, partially a father, partially a son, partially a teacher, or partially a scholar. Rather, I am all these things equally at once, as the great pop-culture philosopher Alanis Morsette indicated. This principle of a composite identity (Pennington, 2015; Trent, 2015; Cummins, 2011) is the same explicated in Article 2 for the individual. However, it is valid for our disciplinary identity as well, and within complex, composite identities, the dials on some parts of our identities get turned up higher or down lower as we adapt to different contexts. Further, people will often weaken themselves in one area by not leveraging what they know about themselves in another.

To facilitate this shift in the definition of the discipline of Writing, scholars must be willing to own the full composite disciplinary identity. The same way we ask our students to do so when we tell them they can be just as much a writer as anything else that they are, and further, we tell them that they can use that understanding to allow becoming or being a writer to make them even more of what they see themselves to be.

A Case for the Content of Writing

Getting to the meat of it all, a case has already been made for why writing courses should refocus attention to the content of our courses. In fact, Downs and Wardle (2007) have inspired many to work toward what they described as the need to "radically reimagined FYC as an Introduction to Writing Studies" (p. 558), and while their 2013

follow up article shows them catching a bit at the tone of some of their claims, this moment is a crucial beginning to the discipline's need to re-imagine itself. In addition, Adler-Kassner established her "No Vampires Policy" (2012), reinforcing a stance against themed courses that were not writing-oriented. Further, the multiple editions of Downs and Wardle's *Writing about Writing* textbook has helped shift the focus of the writing classroom and continues to do so.

Building on this conceptual foundation, the discipline of writing also has continued to engage with the principle of content knowledge through works like *Writing Across Contexts: Transfer, Composition, and Sites of Writing* and *Naming What We Know: Threshold Concepts in Writing Studies*. The first book (Yancey, Robertson, & Taczak, 2014) acts as a comparative study across three different types of curricula for the writing classroom: Expressivist, Media & Culture, and Teaching for Transfer. This work anchors to the need for a clearly articulated language by which students may theorize their understanding of writing, and if a class is devoid of clear content or language, students are more likely to default to old practices or fail to transfer. A key principle for developing a model for understanding writing is made clear by emphasizing the need for a language for writing: The language presented in this work orients students toward a rhetorical approach to the writing classroom including important concepts like genre, audience, and exigence as part of their course content, and this curriculum is probably one of the most effective and anchored rhetorical orientations to a writing about writing classroom currently in publication, a model that many could benefit from instantiating and spreading.

Further, one of the discipline's most comprehensive recent works to establish the content of writing, *Naming What We Know*, provides an impressive process for how it was produced: The editors included suggestions on 51 topics from 29 colleagues who chose to participate. The level of collaboration with this work is a model to be followed whenever possible. By providing these series of threshold concepts, the editors deliver what is essentially a series of mission statements, which are extremely helpful for reinforcing principles, effective for distributing to students or other stakeholders, and because the individual entries are often just a page or two long, they work well for setting a baseline of belief about writing that is easily distributable. As a step toward clearer understanding of the mindsets of our discipline, the work excels. To build on this impressive articulation, writing scholars and teachers do need to understand that the editors do not and do not intend to provide core concepts or key terms to define the content of the writing course in that way.

For this reason, we see many of these same scholars still attempting to advocate for a definition of writing course content more recently in works like *Composition, Rhetoric, and Disciplinarity* (Malenczyk, Miller-Cochran, Wardle, & Yancey, 2018), *Keywords in Writing Studies* (Heilker & Vandenberg, 2015). Even in our most recent articulation of our struggle toward disciplinarity, we do not truly define a content. However, much of *Composition, Rhetoric, and Disciplinarity* emphasizes this struggle for identity, and in chapter 9, Robertson & Taczak (2018) focus on the content of the FYC classroom as an attempt to use this lynchpin to the outside world to better articulate the discipline, but they call us an "un-discipline" because of the many challenges to

unifying the content knowledge of our courses simply the local institution and much more at the national level. As the authors discuss the need for the discipline to deal with content, they do not directly articulate what may be on a list, but set the ground work to help us overcome "competing content" (p. 187). The authors share that "our field's lack of consistency or divergent sense of content in FYC communicates to outsiders that we don't have a sense of our own discipline; that we are 'un-disciplined'" (p. 192). Whether a lack of disciplinary awareness of content knowledge or a lack of agreement on/alignment of disciplinary content knowledge, this identified lack becomes that outward facing identity struggle that needs rectifying, not for the sake of having a place in academia, but so that we might take that rightful place that we know we should be possessing at this point.

Language and systematizing models

Even the meaningful work, *Keywords in Writing Studies,* designed to establish scholarly content of the field, does not give us any real form of systematicity beyond alphabetization of the table of contents even while providing a vocabulary. Still, defining this language for our content knowledge is a meaningful step. Offering an alternate approach connected to language development specifically for FYC students, Hannah & Saidy-Hannah (2014) suggest developing a classroom creole of sorts through a student-generated corpus of language connected to writing that allows students and teachers to possess a shared language. This process is a meaningful and effective way for developing a shared language about writing for individual classrooms and students. Rather than articulating the content of the discipline, it focuses on co-creation and negotiation with

students. This negotiation can be extremely meaningful for helping students acknowledge and affirm existing resources while also attempting to translate those resources into a new socially co-constructed language. This corpus development clearly benefits the students' appraisal of one another's knowledge of writing: This important facet should not be overlooked.

Challenges with this approach to defining content knowledge for the discipline of Writing in the FYC context might present themselves through the assumption that students have already learned what they need to know about writing, and they might just be lacking language to describe what they know effectively. At some point though, the teacher will need to introduce students to post-secondary level writing concepts that go beyond the students' secondary education—concepts that have already been named by experts in the discipline of Writing. With this in mind, co-created language as a way to bridge the gap between contexts and help students to see beyond the individual signified can be quite useful as the article indicates, yet it does not do full justice to the depth of content knowledge present in the discipline as one looks further forward into the post-secondary and professional content of writing, though the authors suggest the corpus development may provide a process for discovering the language of future classes. I find it a meaningful beginning to a process of knowledge declaration, but needing further systematicity and contextualization beyond the individual classroom. For instance, one might co-create a classroom corpus and acknowledge student resources and then follow this up by saying, "you, the student, call this thing x, and sometimes scholars will call this thing y or z for these reasons." This allows the classroom creole to act as a bridge, a

mechanism to connect the individual internal student lexicon (L)anguage to the external social Language or languages (to draw on my second article's terminology).

As we learn from Hannah and Saidy-Hannah (2014) and *Writing across Contexts,* a language for our content is important, but we also need a mental model for situating and organizing the content lexicon, those various components of the content of composition. Further supporting the need for a structure to approach the content knowledge of the discipline, the editors of *How We Learn* (Bransford, Brown, & Cocking, 2000) say these models for structuring knowledge set apart experts from novices. One might even suggest that it is a responsibility of experts to develop models beyond just vocabulary to provide a systematic way of approaching the discipline. In chapter 7, the editors share that "expertise in particular areas involves more than a set of general problem-solving skills; it also requires *well-organized* knowledge of concepts and inquiry procedures" (p. 155, *emphasis added*). With this in mind, what I want to do here is orient us to how the discipline has done significant work in acknowledging HOW we believe about writing—those inquiry procedures—but we need to take some time to define **what writing is** through a clearer more systematic model. Now, the discipline of Writing needs a way to systematically, holistically, and more comprehensively approach the content knowledge of Writing. Then we can shift our attention to "what part of that knowledge is relevant for all students in a Gen-Ed course, and then what additional core knowledge is better saved for upper-level students in writing minors and majors—or even for graduate studies" (Wardle & Downs, 2013). To do so requires that we all allow ourselves to "wobble" a bit to allow room for expertise in writing beyond our own (Fecho, 2011).

To clarify, we say that we want to be more clearly discipline(d), and we have articulated that this requires that we define what knowledge of Writing is and what should be studied in the writing classroom. Beyond the aforementioned publications, we do have nationally established documents from which one might derive a partial understanding of the discipline: The WPA Outcomes Statement and the Framework for Success in Postsecondary Writing, borrowing from and adding to the former. These collaboratively developed documents provide a lens into what writing might be. For instance, the WPA Outcomes Statement is anchored more fully in specific "outcomes" characterizing practices of writers, "types of results" as the document declares, and ways of understanding. These practices are embedded into the Framework for Success and built upon—especially in the coalesced final section that more explicitly articulates the technological. That being said, when looking at these documents and models, it is difficult to see a clear definition or declaration of what writing is. We see some practices writers should do: we see beneficial mindsets they should have, but we do not see a clear articulation of the content of our discipline through these documents or models.

At this point, the historian might remind us, it is not that we have never had models that attempted to map our discipline, when it was but a field. Some potential models that do focus on articulating content have been touched on by Fields & Matsuda (2018). In their book chapter, the authors establish that a progression of models or attempts to structure the discipline did occur, but this push was primarily in the 1960s and 1970s (Britton, Burgess, Martin, McLeod, & Rosen, 1975; D'Angelo, 1975; Kinneavy, 1971; Moffett, 1968), and these models did indeed shape the discipline and became

highly disseminated through textbooks. Even a synthesis of these models was attempted in Kinneavy's (1983) book chapter, "A Pluralistic Synthesis of Four Contemporary Models," in *Learning to Write: First Language/Second Language*. However, as the push for more complex socio-epistemic and ecological models developed, mappings of the discipline like these of the 60s and 70s fell to the wayside. The growth of cultural theory and spread of scholarship like Baudrillard's (1983) Simulacra seem to have discouraged the creation of what might become tattered maps of the knowledge of the discipline. Such ideology seems to have allowed the discipline to grow conceptually and theoretically, but without maintaining "well-organized knowledge" seemingly for fear of creating a map of the field that would become outdated or less applicable. Thus, while models of rhetorical ecologies have incredible power, they are focused to that principle of situatedness—the complex, organic, and flexible real context that specific writers will write into at specific moments in time responding to specific exigencies. The circumstances of this writing situation do not speak to a model for systematically or holistically approaching these situated contexts. Instead, while valid, the ecological thinking presented in Dobrin's (2011) *Postcomposition* seems almost to deter the discipline from creating models that might be applicable across contexts based on the reasoning that each context or ecology is unique and situated. Nevertheless, this reasoning could very well be a result of not having a systematic and holistic articulation for the question, "What is Writing?"

To help dissolve a bit of this tension, in their book chapter on postmodern mapping, Porter & Sullivan (1994) do provide a way of thinking about mapping as a continual process, or a series of researcher's snapshots. With this to supplement the

concern at creating maps or models that do not stay relevant to an ever-changing geography, the flux of knowledge ecologies in composition, we are reminded that one can always make a new map to better represent new ideas. Therefore, it seems time that we discipline ourselves to such work, even if it must be maintained, updated, or renewed. Such a recursive process is not foreign to writing. With these things in mind, I would like to present a model—perhaps more of a starter kit—that the discipline's constituent members might develop further and negotiate. The need for an updated, flexible model seems apparent if we are to progress beyond the "undisciplined" state of our discipline.

Discovering and Developing the 8 Aspects of Writing

Developing this way of structuring our discipline required that I build on the principles embedded within the three previous articles. The articles revealed a major tension that continued to nag at me from Article 1. I looked at the way students valued each other in collaborative work, and then I began to see the same misappraisals occurring among writing scholars like we see in Article 3. If we use the principles of use-value and exchange-value for instance as a lens for how the different parts of the discipline see our own roles in what makes writing, we see a substantial amount of intra-disciplinary tension between those who teach writing from a literary or creative standpoint and those that teach writing from a rhetorical standpoint for instance. We might reconcile this tension if we look far back to Sir Philip Sydney's emphasis on balancing the values of teaching and delighting as key writerly purposes. We might even struggle with what Steinberg (1995) shared over two decades ago, when he concluded his article with a comparison between "a yearning for the world of a gentleman scholar" in

opposition to "the world unto which the young men and women in our colleges…graduate today" (p. 279). His sentiment is not uncommon, but like many we have already discussed, there is a devaluing of the other rather than an attempt to find a complementing or additive role, and if it were not for disciplinary power plays over topics like this, we might have a more united field. However, if we look for shared values or different-but-additive values, we can see many benefits for collaborating to better understand writing, as others have argued, rather than competing for resources at administrative levels which is a meaningful reason, but it becomes more of a distraction in terms of establishing disciplinary content.

Perhaps more visible as a result of this project however, if we look at the study of epistemological erasure that highlights some of the tension between the linguistic standpoint of SLW and the socio-cultural standpoint of TL, we can see a motivation in proto-form for the 8 aspects because each of the stakeholders were not valuing themselves or the other, creating unnecessary disciplinary tension. Rather than noting that they each provide a different lens for language resources they were putting at odds what could be two complementing bodies of scholarship. And ultimately, any major aspect of writing should be seen as adding to and complementing the others, that a certain *égalité* exists between the component parts. We are trying to come to a place where we can acknowledge that we can be "built up by what every joint supplies" (Eph. 4:16, NKJV), that we are more than the sum of all our parts—to acknowledge the *veritas* of an overused but accurate cliché. We might understand this more fully if we draw back on the example of Cooper (1986) as a reminder, who posited the ecological model by

"illuminating aspects of writing that we have perceived but dimly heretofore through the gaps in the cognitive process model" (p. 367). Her model was developed in response to realizing the incompleteness of another to explain all that is writing. However, what ensued was what we see in Berlin where a new model is proffered to replace the former rather than built alongside or better yet into the former, like the violent nepotism of Greek gods, defeating the previous King to become the new one (i.e. Uranus→Kronos→Zeus). However, as I established in Article 3, our understanding of scholarship and the discipline cannot be based on an epistemology of erasure, but must be through a mutual valuing of differing approaches. If we can accomplish this mutual valuing, we actually draw closer to becoming disciplined rather than "undisciplined" as Robertson & Taczak tell us. With this on the cognitive forefront, the 8 Aspects of Writing model is meant to provide a balanced starter kit for the practical content knowledge considerations a writer would need or want to be most effective—an extended, additive, and holistically-oriented definition of writing.

The 8 Aspects Introduced: Visual Formations and Struggles

Before fleshing out the scholarly roots of the 8 Aspects of Writing, it seems important to articulate the visual formation, intentions, and struggles to represent a diverse discipline in a visually effective way that holds true to the values presented thus far in the project: holistic, complex, and additive/affirming values. First, the visual formation includes a delineation of the various aspects of writing into their own equally-sized and equidistant spacing. The equal spacing indicates the *égalité* of each aspect, and this individually owned space makes clear that each of the aspects has a distinct portion

or purpose as part of the larger composite whole of Writing that is unique and not fully represented in other aspects. In each visualization, I also use dotted lines around the various aspects to indicate the porous boundaries between and across these divisions, indicating the ability for the components and sub-components of each to be shared with the others.

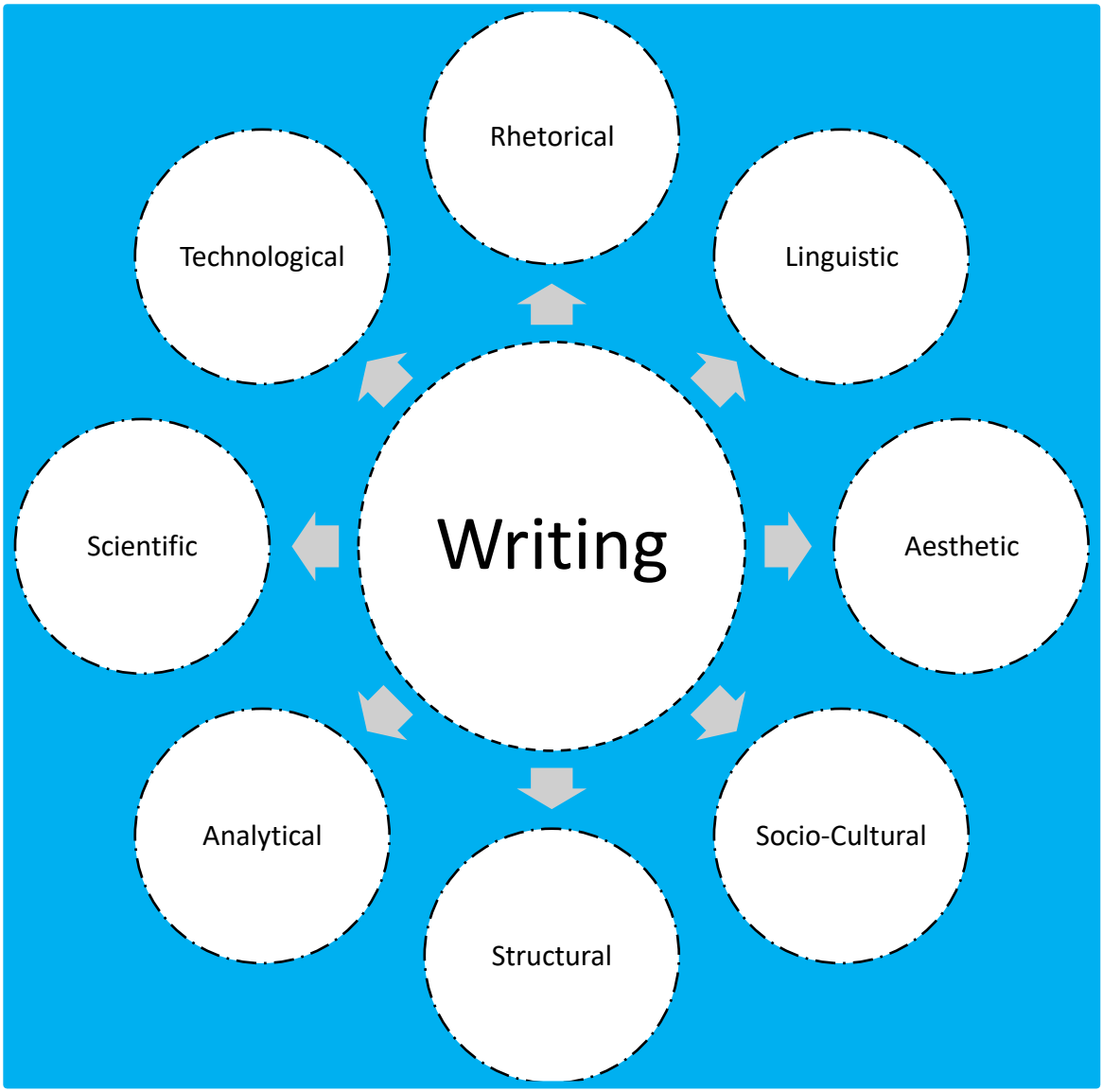

Figure 3: The 8 Aspect of Writing – Simple Visual.

In Figure 3 above, a simple visualization of the aspects defines the primary categories/portions/aspects of writing necessary based on my reasoning in the following section, but it only provides minimal indication of overlap. However, this simple visual is meant to be digestible for a variety of stakeholders and the relationships between the pieces are partially indicated by the arrows which emanate and direct out from Writing at the center of the model. This formation allows us to begin systematizing writing into mental models for ourselves and others. In Figure 4 below, I use similar principles, but I

Figure 4: 8 Aspects Model-Complex Visualization

also scaffold to a more complex model by incorporating the next layer of components, though I include only the two of these components for each aspect that most quickly define the main focus of the respective aspect of writing. With this more complex visualization, I continued to use porous edges and arrows, though this version has arrows crossing and overlapping the porous boundaries to indicate the crossover of components: the individual aspects still possess their own space for the sake of clarity while Writing is still the epicenter of the model and is depicted as layered through overlapping ovals. The final visualization of the 8 aspects that I will share in Figures 5 and 6 below is a more complete starter kit (also accessible at https://tinyurl.com/8aspectsofwritingstarterkit). This visualization is designed to completely fill the space of a full 8.5" x 11" piece of paper for easy distribution as a handout. This version of the 8 aspects can be overwhelming even to scholars of writing as it represents nearly 125 content entries categorized according to aspect. I continue to use the dotted line for borders, and I use color to distinguish one aspect from the other. I also continue giving each aspect equivalent space. However, this model provides allowances for a number of important values the other two do not. This more complete Starter Kit visualization immediately communicates the complexity of the discipline, even as only a partial representation of what Writing can be. Using considerations of definition, lexicon, and corpus, this visualization uses keywords to define the aspects in more depth, acting as jump off points to begin articulating one aspect with another. As a final benefit to this more complex and holistic visualization, if one looks closely, certain components are included in multiple aspects of writing. This overlapped positioning allows viewers of the kit to consider the

implications of, for instance, visual design having functional representation in multiple aspects (aesthetic, rhetorical, and technological) or genre being present in all 8 columns.

Each of these visualizations do not completely embody the values I intend, particularly when it was necessary to make design choices motivated by clarity of presentation. In both the simple and complex visualization of Figures 3 and 4 above, a complex Venn Diagram may have been more accurate to the model while complicating the readability of the visual. The simplicity of these visuals allows for quick uptake of a few key principles and can be scaffolded with the Full Starter Kit. Another challenge with the first two visuals is that they do not provide indications of overlap for the

The 8 Aspects of Writing: Starter Kit

STRUCTURAL	ANALYTICAL	SOCIO-CULTURAL	LINGUISTIC
ARRANGEMENT	FISHBONE DIAGRAM	DEMOGRAPHICS	LANGUAGE
ORGANIZATION SEQUENCING	ROOT CAUSE ANALYSIS	CONVENTIONS/NORMS	PHONETICS / PHONOLOGY homophones/homonyms
Macro-Structures	STAKEHOLDER MAPPING--> Soc.	BELIEFS & VALUES	SYNTAX - sentence level structure
-CLASSICAL GREEK MODEL-rhet -TOULMIN ARGUMENT-analyt.	SWOT ANALYSIS	IDEOLOGICAL APPARATUSES & HEGEMONY	SEMANTICS - meaning in context
-IMRaD - scientific -ROGERIAN MODEL-Rhet/SoCul	CRITERIA	POWER DOCUMENTS / KEY TEXTS	PRAGMATICS - practical use of language
Document Design links to Technological aspect	EVALUATION	ESTABLISHED, TEMPORARY, RELINQUISHED AUTHORITY	MORPHOLOGY & LEXICON (Latin/Greek roots&families)
PARAGRAPHING	SYNTHESIS	FOOD & CLOTHING	**WRITING SYSTEMS**
Genres of paragraphs: PIES & AXES, Intro's, Conclusions, etc	LOGIC	ECONOMIC STATUS	ENCODING/DECODING
RICE feedback paragraph	LOGICAL FALLACIES	INCOME	LITERACY
ALIGNING & WEAVING	6-7 pt THESIS STATEMENT	POLITICS	PICTOGRAPHIC
SYNTAX-->blends with linguistic	MAPPING GENRE SYSTEMS	**FORMATTING CONVENTIONS**	LOGOGRAPHIC
GENRE	WRITING ECOLOGIES--> Soc.	APA, MLA, AMA, IEEE, ACS	PHONOGRAPHIC
SIGNPOSTING/TRANSITIONS	ACTOR-NETWORK THEORY	**GRAMMAR** NORMS-->Linguistic	PHONOLOGICAL
<-- VISUAL DESIGN -->	GENRE	GENRE as social writing norm	PUNCTUATION **NORMS** - Sentence genres (SoCultural)

Figure 5: Side 1 of the 8 Aspects of Writing Starter Kit. A complex, holistic visual representation of Writing.

The 8 Aspects of Writing: Starter Kit

TECHNOLOGICAL	AESTHETIC	SCIENTIFIC	RHETORICAL
GRAPHIA - TO CARVE	BEAUTY / FUN / INTERESTING / ENTERTAINING	KNOWLEDGE (not just Big-S sciences)	LEVERAGING KNOWLEDGE FOR WRITERLY PURPOSE
NON-LINGUISTIC ENCODING & DECODING	EMOTION / FEELING	RESEARCH	RHETORICAL Δ - Sender, Message, Receiver, Context
READABILITY vs. LITERACY	SENSORY PERCEPTION	*DISCOVER KNOWLEDGE?*	**PURPOSE** - Persuade, Entertain, Inform, Express
ACCESSIBILITY - Physical, Technical, Socio-Cultural	EXPERIENCE	*CONFIRM/CHALLENGE KNOWLEDGE?*	VISUAL DESIGN - Drawing focus to key points
TOOLS & TECHNOLOGIES	MACRO: Story Arc & Hero Journey	*COMMUNICATE KNOWLEDGE?*	STANCE - implied & explicit
MANUAL/MECHANICAL/ ELECTRICAL/ELECTRONIC	VIVID & CONCRETE LANGUAGE	*CREATE KNOWLEDGE?*	TONE & VOICE
VISUAL DESIGN - Font size, spacing, lines, headings	WRITING FOR HEALING	METHODS/METHODOLOGY	EXIGENCE & Kairos
COGNITIVE UPTAKE & MEMORY	ALLUSION, ANALOGY	INDUCTIVE & DEDUCTIVE	APPEALS: LOGOS, PATHOS, ETHOS
USABILITY	METAPHOR, METONOMY, Et cetera	QUALITATIVE & QUANTITATIVE	PRIMARY AUDIENCE
USER INTERFACE (UI)	STYLISTIC DEVICES	SURVEYS / INTERVIEWS	SECONDARY AUDIENCE
USER EXPERIENCE (UE)	POETIC DEVICES	7 LEVELS OF INFORMATION	COLLATERAL AUDIENCE
WRITING SYSTEMS--> Blends with linguistics	AVOIDING CLICHÉS	LIBRARY DATABASES	BURKEAN PARLOUR
Archival Methods (technologies for organizing data storage)	VISUAL DESIGN - to make it pretty	SCIENTIFIC METHOD	TERMINISTIC SCREENS
GENRE	IMPORTANT TO CONSIDER GENRE NORMS/FUN LEVELS	LAB REPORTS	GENRE

Figure 6: Side 2 of the 8 Aspects of Writing Starter Kit. A complex, holistic visual representation of Writing.

components because the goal is to present the larger system and its parts, despite the presence of porous borders. I have yet to incorporate dimensions of color and these could enhance the first two visuals. Still, color can become challenging; even in the Starter Kit visualization, the technology to easily blend colors into a gradient scale is less accessible. The starter kit was created originally in Microsoft Excel and then Google Sheets allowing for color variation, but only within cells, columns, and rows. In my internal mental visualization, I tend to see these colors blend more like a watercolor of variegated saturation among the dotted boundaries of the columns. This challenge is the same that physicists have in communicating the visible light spectrum as ROYGBIV. As a final note on the Starter Kit, it would be more representative of open, developing, and

incomplete nature if a few extra cells were colored in empty at the bottom of each column, but these would not fit on a printout without making the text less readable. Altogether, these design struggles work well to articulate the negotiations that a writer must go through in considering a balance among the aspects of writing. Even as I attempt to encode information through the technology, I balance the aesthetics of visual interest and rhetorical or structural functions of purpose or clarity.

The 8 Aspects Articulated from Scholarship

To better situate the full model more plainly in scholarship and begin fleshing out the 8 Aspects of Writing as a model for categorizing content knowledge, we can begin considering how writing has an **aesthetic** value to it often emphasized by those with a literature and creative writing background. Even in composition, we encourage students to make it interesting, to express themselves in a unique way or with a sense of their own authorial voice. Further, the sense of individualism and the focus on student voice aligns with many tenets of expressivism where both approaches produce a writer-based value, whether in published literary works or an individual students' essays, and many scholars have made a case for writers to focus on their own expression (Elbow 1987, 1973). Further, by emphasizing porous boundaries, we can help students see, as an example, how something like the *mythos,* or power of story, or vivid language might be used rhetorically in the form of anecdote in an professional or academic contexts. However, we also know that when hyper-emphasized we are no longer teaching an FYC course as explained by Steinberg and others, or we are not allowing students to get to a point in their self-expression where they are confident enough to consider how an audience might

respond. Therefore, this aesthetic aspect of writing can benefit by being combined by the writer with parts of a **socio-cultural** context and **rhetorical** ecology.

The socio-cultural aspect borrows from Berlin's (2008) social-epistemic ideology and Althusser's Ideological Apparatuses (1970) as well as other applications of Cultural Studies and Sociology applicable in a given writing situation. This aspect encompasses the content in writing studies that values understanding audience demographics, power dynamics of the social, the ecological, the discourse community, identity, agency, conventions and social norms as context specific beliefs and practices. However, it was not until I began to understand some of the challenges illuminated by the linguistic identity struggles of writers discussed in Article 2 and the historical research into the translingual movement of Article 3 that the need for a distinction between these aspects became apparent. Through analyzing the intra- and interdisciplinary politics connected to those two tensions, the Socio-Cultural Aspect of Writing surfaced. The values of this aspect were being proffered against other long-standing mentalities about writing, namely the **Linguistic** Aspect of Writing.

Here is where we might find some deep-seated tension, and without getting pulled into long-fought battles about the role of language in the classroom, we should probably note that writers and even writing scholars have not always and are not always the experts when it comes to language, which is part of the reason for tension with those in second-language writing who straddle two disciplines as Silva and Leki (2004) have shared. First, let us borrow from bell hooks and Lisa Delpit as we try to pull apart some of the tension embedded in dealing with language. bell hooks (1994) describes the

oppression embedded in language, and Delpit (1995) builds on this pointing to the challenge between affirming language identity and empowering writers by teaching them to add to their existing repertoires. Both these scholars address language and writing from the perspective of the social, social norms, conventions, etc. So, it is important to acknowledge first that any discussion of language or the "proper" or "appropriate" use of language is a socio-cultural concern, and writing scholars and instructors will often use the catchall of "grammar rules" and "mechanics" to address this issue. However, as early as 1979 (Akmajan, Demers, & Harnish), linguists were declaring in introductory Linguistics textbooks

> …we are using the terms *rule* and *rule-governed* in the special way that linguists use them. This usage is very different from the layman's understanding of the terms. In school, most of us have been taught so-called rules of grammar, which we were told to follow in order to speak or write 'correctly'…*prescriptive rules* [that] dictate to the speaker, the way the language supposedly should be written or spoken in order for the speaker to appear correct or educated.
>
> In sharp contrast, when linguists speak of rules, they are not referring to prescriptive rules from school grammar books. Rather, linguists try to formulate descriptive rules when analyzing language, rules that describe the actual language of some group....Thus, when we say that language is rule-governed, we are really saying that the study of human language has revealed numerous…regularities in the structure and function of language. (p. 3)

The value here is that some parts of language are socio-culturally prescribed rules governed by the culture's beliefs, but other parts of language are dealing with the structure of language. When we teach a particular variety of language like SWE, sedimented western English or standard written English, we are teaching the social rules, norms, and conventions of a particular variety of language. However, if we teach students how to recognize linguistic patterns or "regularities of structure" across a variety of languages and writing systems using the toolbox of linguists (writing systems, semiotics,

morphology, phonetics, phonology, semantics, and pragmatics to name a few), we supply writers with a way to recognize norms in a variety of writing ecologies and from the linguistic as well as the socio-cultural lenses. Then they can make **rhetorical** choices about how to leverage that linguistic and socio-cultural knowledge to accomplish their purpose, whether to intentionally adhere to the norm or intentionally break the norm.

So, when developing content for a writing course, traditions have given us the aesthetic, the linguistic, and the socio-cultural as content points that writers must be aware of, but each of these provide knowledge that a writer must leverage to accomplish a purpose, leading to the **Rhetorical** Aspect of Writing. As Fields & Matsuda (2018) have shared, despite the Aristotelian tradition of rhetoric as having an emphasis on persuasion or as the textbook proclaims *Everything's an Argument* (2019), rhetoric might more accurately be described as "the leveraging of discourse, patterns of understanding, to accomplish a socially impactful communicative purpose" (p. 528). The Rhetorical Aspect of Writing acts as a synthesizer or motivator based on how the writer understands the impact of the other aspects of writing on a particular piece of contextualized communication. While most of those reading will already be aware, the rhetorical content or components of this model would commonly include writer purpose, exigency, audience, stance, genre, and visual design. As with most of the other aspects, this is not a comprehensive list: Readers can always add components based on their own background, maybe the Burkean Parlor, terministic screens, ambient rhetorical considerations. We also see Rhetorical Knowledge listed as one of five categories in the WPA Outcomes Statement (2011). The core value with this aspect is anchored in a writer's ability to

discern how to leverage or apply knowledge about writing to a particular rhetorical situation or, perhaps more accurately, rhetorical ecology (Edbauer, 2006).

Thus far, I have introduced only half of the Aspects of Writing (Aesthetic, Socio-Cultural, Linguistic, Rhetorical), and I have chosen to focus on those which are more commonly put in competition with each other. Part of my motivation for addressing these first lies in the fact that these aspects of writing are the derivative of those proto-forms that became apparent in the previous Articles. Whereas, once these initial tensions pushed me to this process of developing aspects of writing, that is to say mapping this content of the writing course, other aspects became more apparent. My aggregating of the next four aspects of writing became more additive once the foundation was laid based on the tension of the others. The following two aspects might be described as an amalgamation of the common threads of textbook content topics and actual writing classroom practice. For this reason, I will move quickly past the next two since they are more likely to be agreed upon, and I will take a bit more time on the last two which require more unpacking.

Two areas of content that tend to be reinforced in writing courses across the board are the **Analytical** and the **Structural**. The Analytical Aspect of Writing can be seen whether discussing critical thinking, logic & logical fallacies, and breaking down literary, poetic, and rhetorical texts or topically-themed issues from current events. Further, when we include models of analysis to better understand the thing being studied like Venn diagramming, mind-mapping, stakeholder mapping, SWOT analysis, etc. These analytical techniques act as analytical components of content as well as individual

analytical genres that writers may be asked to create as deliverables in a variety of socio-cultural contexts. The Analytical aspect helps us categorize how we build on existing information to do more than simply report. According to the WPA Outcomes Statement, one might even include a writer's understanding of evidence and data, and while I do think there is an overlap here, I will hold off discussing evidence as a component until I get to the **Scientific** Aspect of Writing where it seems to fit more often and more appropriately.

To continue, the **Structural** Aspect of Writing is another that is rarely contested. One would be hard pressed to find scholars and instructors who disagree about the importance of arrangement, sequencing, organizing, and structuring of content. One might look to D'Angelo's work on static and progressive paradigms (1985, 1975) or to work on genre (Tardy, 2009; 2016; Bazerman, Bonini, & Figueiredo, 2009). Further, the Structural is something that is part of writing content at the word, sentence, paragraph, sub-section, section, document, and genre levels—creating a variety of overlap with the other aspects of writing. We might talk about how words are built (morphology) or the punctuation & structure of sentences (syntax), and we would be linking the linguistic and structural. As we discuss the common types of structures for writing, we might be addressing genres as any type or form of communication with implicit or explicit norms or conventions, and therefore blend with the socio-cultural. However, by helping students see the different aspects of writing and how they perform different functions even on the same component of writing and even with something as seemingly commonplace as structure, we help them build those theories of writing encouraged in *Writing across*

Contexts, but by providing the 8 Aspects of Writing first, they can focus on the more complex relationships among the parts of a system rather than struggling to create or infer the larger system. Additionally, we can mitigate another classic tension of the discipline with this aspect of writing by allowing Form to be encompassed into the structural aspect and Content of a piece of writing to be addressed under the rhetorical of topic and scope, but also through the Scientific Aspect of Writing. Further in some academic genres like the mathematical proof, the cleanness and precision of logic is considered elegant, even beautiful, allowing the structural to perform an aesthetic function.

Having discussed the two less likely to be contested, I would like to now open a significant can of worms for writing. While writing has often been associated with the arts, especially in its aesthetic form, or the humanities, especially in the socio-cultural and rhetorical forms—Writing is also a science. Our inability to engage with that truth because of, or perhaps even as a result of, Berlin's critique of knowledge has limited our growth as a discipline, even if we are a more arts or humanities-based discipline in many contexts. Still, it might be that the reason writing scholars have a general distaste for this word science is for non-content-based reasons. As one of the 8 aspects, the **Scientific** Aspect of Writing provides a value that can often anchor other aspects like the aesthetic or the socio-cultural in a meaningful way—not oppositionally, but as a form of grounding. As a starting point though, the "science" of the scientific aspect is not meant as a "big-S" Science, it is meant to link to the root word for science from the Latin for "knowledge." As a result, the Scientific Aspect of Writing helps anchor a writer's approaches to knowledge. How does a writer discover, challenge, confirm, create, and

communicate knowledge? This aspect of writing houses components often linked to the cognitive, like memory and the role writing plays as a way of storing information, but the most common synonym one might have is also that term "research" from the French *rechercher*, to seek or search out. Anytime in any ecology, research is done or research methods are being used, those methods can be anchored here, and because we know that different fields have different ways of knowing, we can address not only information systems but also crossover and discuss the socio-cultural conventions and epistemologies, once again building on rather than negating past models for approaching writing. Rather than fighting with other disciplines about what they perceive as knowledge, we can help writers identify the preferred knowledge-handling practices of the particular ecology, so they can leverage the knowledge of those conventions for greater rhetorical impact in their writing by not simply providing evidence, but evidence that is appraised most highly in that socio-cultural context—whether this means choosing quantitative, qualitative, or mixed methods or citing sources from FOX, CNN, or MNSBC to better address the values of a particular audience. To sum up the core of the Scientific Aspect of Writing, science is simply knowledge and how writers work with it. We can use this aspect in articulation with other aspects of writing to provide an anchor or support, and we can use other aspects of writing to leverage this knowledge in a more interesting or rhetorically effective way (Philipsen & Kjaergaard, 2017).

As we see in other areas of society, when we begin asking questions about knowledge and how a culture maintains or holds on to knowledge through writing in the scientific, there becomes a need to consider the technological. Unfortunately, the same

struggle over values rather than content knowledge has displaced some of these considerations for many writing specialists. Nevertheless, scholarship in technical and professional writing has provided a boon of content that can be leveraged just as well by those who consider writing more of an art or humanity. The **Technological** Aspect of Writing draws on the content of the discipline that deals with the process of textual production, and this process has at least two dimensions, cognitive and productive. First, the cognitive dimension of textual production draws on seminal scholarship that focuses on the writer's development of content through a recursive process (Perl, 1980; Flower & Hayes, 1977) but also the cognitive processing of information both in the language-oriented form of literacy and the encoding/decoding of information from a text beyond language through technological readability. Both of these may also overlap with writing systems in the Linguistic aspect. Second, the productive dimension may be both physical and/or digital depending on available writing technologies (Kalmbach, 1997; Gabrial, 2007), and for this reason, it is important to avoid over-reducing the term technology to modern electronic technologies. In fact, discussing writing technologies as cultural developments in specific ecological contexts can be one way to connect the technological to the socio-cultural aspect of writing and make the boundaries more porous for these aspects of writing. For instance, one might emphasize the power of print culture, discussing the Gutenberg press as a democratizing writing technology that upended the hegemonic structure established by the Roman Catholic church (Gabrial, 2007, pp. 26-27): Discussing this mechanical writing technology reinforces the power of the written word in a way that is both technologically oriented and socio-culturally oriented. So,

while the technological is often linked with STEM and the scientific, it is just as much a part of our anthropological development, and therefore the Technological Aspect of Writing is capable of acting as a means for addressing the socio-cultural especially for those using pop-culture or other themed courses that might need more direct articulation with writing. As a closing note for this aspect, we see the technological peppered throughout *The WPA Outcomes Statement* in sections including the Introduction, Rhetorical Knowledge, Processes, and Knowledge of Conventions: more so, it is addressed directly in *The Framework for Success in Postsecondary Writing* and given the full section Composing in Multiple Environments.

Each of these 8 aspects can been seen as one meaningful and valuable part of a composite whole that when viewed additively helps contextualize and complicate how we view the content knowledge of Writing as a discipline. They each act as a stereo dial, and depending on the ecological and rhetorical context, the default settings might shift to emphasize alternating views on what writing is or how it is defined in a particular context or ecology. The 8 Aspects of Writing are meant to act as a synthesized base model to orient writers to categorizing content for the discipline of Writing. I have provided visual representations of the model above which are not meant to be seen as reductive or complete, but rather as a starting point for more systematically, holistically, and additively defining the content knowledge of Writing. Scholars are welcome to continue building out the components and their sub-components as well as complicating those porous borders among the different aspects. I know I will be.

Conclusion

I do understand that this dissertation project has been unusual, and this last section is meant to display a culminating moment for an individual scholar attempting to make sense of a discipline that essentially is in an adolescent identity crisis (Kopelson, 2008). This last portion is not a conclusion but an attempt at a clear depiction of a need for greater clarity. I recently read a book that on its last page did not finish with *La Fin* or The End: Instead, it ended with "The Beginning" (Pierce, 1983) which seems more apt for what a dissertation should really be in our current culture of scholarly publication. As the production of a junior scholar intending to spend the upcoming decades of his life contributing to a discipline still struggling to identify itself, this dissertation and particularly the final section is meant to provide a vision of the discipline not as someone looking back, that genre of a retrospective and history of days past, but rather as someone looking forward to what I hope I can have a part in helping the discipline to become, namely more collaborative, more affirming, and more driven by the content knowledge of writing which has the potential to change the way the discipline of Writing is viewed, internally and externally. As the saying goes, "where there is no vision, the people perish" (Prov. 29:18, KJV).

Epilogue

There are plenty who look to one vein of scholarship to understand the larger body of knowledge, but perhaps doing this too much has distracted us from connecting with those who speak about writing from a different background and from growing through that interaction, leading us to lose sight of those porous boundaries. Further, the framing of this work has been much more personal perhaps than the individual articles above, and the final section is fully leaning into scholarly advocacy. Perhaps this is a result of a sense of urgency on my part, a need to not only practice but also declare something on the horizon of my understanding, so that others might discover, challenge, confirm, or build on something for which I have attempted to provide a rationale, before "the heavens"—the *logos* of our writing universe—get "rolled up like a scroll" (Isa 34:4, NKJV).

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APPENDIX A: BRIEF OUTLINE OF THE COLOR ACTIVITY

BRIEF OUTLINE OF THE COLOR ACTIVITY

- (3-5 minute) Prompt students: “Record every color word/descriptor that you know on a blank sheet of paper.”
- (2-3 minutes) After students have expended their immediate possibilities, have students pair up and compare lists.
- (1-2 minutes) Have students write reflectively, comparing their own list and techniques for discovering words with those of their partner.
- (1-2 minutes) Ask for a few students to read what they wrote/share what they discovered.
- (2-10 minutes) Rarely will more than one student deviate from writing their (E)nglish only color words. If one or two students did incorporate words that most would consider to be from another Language, ask the other students in the class how this example opens up their own lexical lists and discuss the social assumptions and linguistic implications.
- (2-3 minutes) Reintroduce the prompt emphasizing “EVERY color word”
- (2-6 minutes) At this point, some students may think along the lines of direct translation (Pink = Rosa, Red = Rouge, etc.). This could open up a larger discussion about whether students see these colors as possessing the same texture or not. i.e. Do “pink lips” convey the same image as “rosa lips” or “lips the color rosa”?
- (2 minutes) Have four to six volunteers copy their lists onto the chalk/whiteboard.
- Ask students to discuss similarities and differences.
- Finally, have students (free)write for a few minutes on the implications of these similarities and differences and the activity as a whole. What lessons do we take away from the activity?
- Come back together as a class and have students share their perspectives.

APPENDIX B: WRITING PROJECT 1 – CULTURAL SAYING / PROVERB/ EXPRESSION ANALYSIS

WRITING PROJECT 1: CULTURAL SAYING / PROVERB/ EXPRESSION

ANALYSIS

Final Due Date: Week 8

Part 1 - Cultural Saying - Personal Narrative (700+ words)
• Create a Video that tells the Story of your relationship with your Saying
Part 2 - Cultural Saying - History/Definition Essay (800+ words)
• Create a Poster/Timeline Image out of History/Definition
Part 3 - Cultural Saying Deeper Analysis/Argument – (~5-6 pages or 1,500+ words)
• Outline/Powerpoint presentation as Draft of Part 3
Part 4 –Reflective Essay (1-2 pages)
Part 5 – Synthesized Presentation of Project – Public Poster / Presentation Activity

Table 3: Outline of larger project described in Article 2.

The Overall Purpose

This project is designed to help us gain a critical perspective of the language(s) we use and a better understanding of how language works: where language comes from, how it connects to identity, and why the words we use can have such great impact on how we see the world and each other. I intend for you to gain a deep understanding of a piece of language to better see the complexity of our words in general. You will then share this piece of your language repertoire with the rest of the class.

The Mission and Game Plan for the Overall Project:

Ultimately, in Part 3, you will write an analysis paper examining a single piece of language.

- Pick any piece of language, any cultural expression/saying/proverb, that interests you (and that you think you can develop into a 5-page analysis). This expression could be from any language: Chinese, Arabic, English, Spanish, German, French, etc. You could use an expression from one of your academic courses, from a song you know, from an ancient text, or even from a book, show, or movie. Pick something that is meaningful to you personally.

For Example:

"ethos" "containment theory" "C'mon son" "Get wit it" "Nefarious" "wedo/[güero]" "Swag" "Indubitably" "Mon petit chou chou" "Bae" "I'm all thumbs." "Now we're cooking with fire."

- Discover your chosen expression's source, meaning, history, and tension.

You might ask yourself…

- Where and when is this language most likely to be used? Why?
    - Does it connect to a specific geographic location?
- Who is most likely to use this expression?
    - A particular ethnicity, social class, or age demographic?

Finally, your job is to analyze how all this background information may change or display what people think, why they think it, and how this piece of language then could represent the person who uses it?

PART 1: PERSONAL CONNECTIONS TO LANGUAGE

PART 1.A – Personal Narrative Essay

The best projects begin with a meaningful connection between the writer and his or her topic. This part of Project 1 should help us to see your personal connection to your expression.

For this first step, you will need to pick any cultural expression, saying, or proverb that has some meaning for you, and then you will describe/narrate that story for us, your audience. Basically, tell us what your expression means for you and why it matters to you.

- Is there a memory connected to this expression? Maybe something from your childhood or adolescence?
- Is the piece of language new to you, but you can see the importance of understanding what it means? What is your initial impression of what it means or why it is important?

PART 1.B – Video Draft of Your Narrative

To help you tell the story of your saying, you will:

- Create a 2-4 minute video
- Include underscoring/a background track
- And change camera shots or incorporate images / effects at least every 20-30 seconds
- Optional: You could also include sound effects or anything else that might enhance the video.

You are only required to spend an hour and a half of time on this portion, but you can choose to spend more time than that if you wish.

PART 2 - CULTURAL SAYING'S SOCIAL HISTORY/DEFINITION ESSAY

Part 2.A – The Essay

Part 2 moves beyond your personal connection and involves researching the history of the term, often described as an etymology.

- What is the common definition of the saying? (you should cite sources)
- Help us understand the origin or birthplace of the expression.
- Who said it first?
- When did it change? Why?
- Help us understand how the larger society views and has viewed your saying.
- Find 4-8 sources from which to create a timeline/history

Part 2.B – The Poster/Timeline Project

- Create a one-page timeline or poster/Cheat Sheet with images to help us understand what you have discovered about your saying.
- Use 3-9 images
- Use In-text citations for your sources

Take some time to think about design or layout. What will make this more interesting and informative for the viewer?

PART 3 – DEVELOPING A DEEP CRITICAL ANALYSIS

The Overall Purpose description for the project leads us to this analytical essay.

Options for this project:

- Pick a single cultural text (book, song, music video, etc) that uses your saying and deeply and critically analyze its use in that text
- Is it used to demean women through humor? Does your saying create some sort of socio-political or socio-economic tension? How does it change from your personal experience with it?
- Remix your history to create a deep critical analysis of the saying's language use over time.

REMINDER OF BASIC REQUIREMENTS FOR PART 3 (SEE OVERALL PROJECT DESCRIPTION)

- Write a 5-6 page analysis paper (1500+ words)
- Use MLA Format.
- Use a 5-question survey to poll at least 5 different people about your expression.
- Use at least 4 outside sources.

PART 4 – SELF-REFLECTIVE ANALYTICAL ESSAY

For this Part of Project 1, you will think back/reflect analytically not on the content (the what) of your project or essays but rather on the process of learning and writing (the how). You will act as your own systems analyst to determine and evaluate practices that were more helpful or more effective vs. practices that were less helpful or ineffective.

PART 5 – POP-UP MUSEUM: SYNTHESIS AND PUBLIC PRESENTATION OF WRITING PROJECT 1

You will look back at the first four parts of the larger Writing Project 1 including the various alternate writing genres (video, infographic/timeline poster, outline presentation, etc.)

You will then create a united presentation of all parts of the project. This synthesized presentation should be turned into an e-portfolio or a trifold presentation board.

(If you use an e-portfolio you can bring your own laptop with a PowerPoint and a cheat sheet for your audience with a link to the portfolio)